

# SQUARE DANCING

DECEMBER, 1977

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Mini-Handbook  
Mainstream  
Experimentals

(see page 11)

official magazine of The *Sixth Order* AMERICAN SQUARE DANCE SOCIETY



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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

### DANCING ON THE TELETHON

Dear Editor:

The opportunity to show modern square dancing, live, to 85 million viewers through the Muscular Dystrophy Telethon at prime T.V. time, was a delight to six squares and their caller. Even more of a treat was Jerry Lewis taking time from his 20-some hours before the camera to join in having fun by putting us through the challenge of his calling unethical figures, with the square dancers picking it right up and going on in the spirit of "the show must go on." It was an extreme pleasure and fantastic experience for those who participated and, as we reviewed the video tape, we thought it to be a good example of what square dancing is all about — Fun!

Southern Nevada Square Dancers  
Ev Campbell, N. Las Vegas

Dear Editor:

I would like to comment on the Jerry Lewis telethon for Muscular Dystrophy. It was a  
(Please turn to page 55)



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## SQUARE DANCING

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VOL. XXIX-NO. 12

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# RED HOT

# Line

SIOASDS SCHOLARSHIP PROGRAM ANNOUNCED: A number of callers will once again be the recipients of full or partial scholarships to attend callers' schools this next year. Those wishing to apply for one of the grants may send information about themselves to this Society explaining why they would like to call and outlining any experience they have had in the field. Applicants should have been square dancing a minimum of three years. Preference will be shown those who are not able to afford the cost of attending a callers' school on their own.... The scholarship fund this year is greatly augmented by the thousands of SIOASDS members who pay their own renewal postage -- each, in essence, is contributing 13¢ and it's all adding up.

HOW MANY DANCERS? The returns have been slow coming in but it would appear that the 1977-78 class of new dancers is up. We'll continue with the counting, but here are some of the early reports: 83 beginners, Kings Squares, Brooklyn, N. Y.; Sash-A-Way, Midland, Texas (71 new dancers); Skipper and Skipperettes, Costa Mesa, Calif. (92); Ar-Dale Square Dance Club, St. Paul, Minn. (96); Magnolia Swingers, Biloxi, Miss. (148); six classes, Anchorage, Alaska (total of 320 dancers). That's only a part of it. We'll be running more later so send in your tally.

PREFERENCE POLL: According to ballots received by the deadline, these are the tops in singing calls and round dances.

## SINGING CALLS

Rockin' In Rosalie's Boat  
El Paso City (on Hi-Hat)  
Southern Nights (on Red Boot)  
Adios Amigos  
Some Broken Hearts Never Mend

## ROUND DANCES

Tuxedo Junction  
One More Time  
Very Smooth  
Let's Cuddle  
Old Fashioned Love

**MOVING?** Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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# AS I SEE IT

bob osgood

December, 1977

**T**O THOSE OF US who have been in square dancing for many years, Christmastime, as a part of the square dance year, has particular significance. Our square dance friends have become to us a real "family" and the Christmas party, with the hall painstakingly decorated, special refreshments lined up on the counter, and the singing of carols at the end of the evening, is a big event.

Each club appears to have its own traditions. Some incorporate into this winter evening the exchange of gifts, usually inexpensive, always fun. The ones we tend to remember the most are those that involve originality and gentle humor. One club, for example, sets aside a portion of each Christmas party for the exchange of "white elephants" — frequently unwanted, but not unuseable items that the members would save during the year to pass along to others at Christmas. The ancient bowling ball, the collection of hundreds of old keys, a rubber raft, a 7-inch screen television set — you name it, somehow all these things have shown up.

Most of the time the folks would cart off their "gifts" looking for the nearest trash barrel. However, we remember one instance where one couple was delighted to give away an eyesore — a cheap vase that some relative had presented to them as a wedding gift and which had haunted them ever since. There were many laughs when Maxine opened her "white elephant," but it wasn't so funny the next day when she took it to an antique store and sold it for \$200.

One club, as far as we know, still follows up its custom of gift opening with an exchange circle. Everyone "not thrilled" with his or her present re-wraps it and then gets into a large circle with the other members who are hopeful of getting a better deal. The music starts and

the gifts are handed counterclockwise around the circle from one dancer to the next. The music stops, each person opens his new gift. If delighted, fine. They drop out with their treasure, the circle tightens up a bit and the procedure is repeated.

How many times people have said, "Christmas to us, with all the joy of being together with friends, starts with square dancing."

☆☆☆

This year, as in each December issue in the past, we add special greetings at the bottom of these pages from those who are a part of our staff or who have been involved with us in our Premium Records, Tours, Asilomar Vacation Institutes, etc., during the past 12 months. To all of you from all of us a very Warm and Happy Christmas Season.

## 2000 A.D. — A Follow Up

**W**HILE IT IS STILL TOO EARLY to have received much feedback from our November anniversary issue, returns from advance copies have indicated that there is going to be considerable interest in setting up "think tanks" in planning for the future. As a result, during the coming year we will keep you informed on the progress and will start immediately to put together "think tank" guidelines which we'll pass along to you.

Those who have been discerning have realized that the concept of the future we have painted is based on something fairly non-existent today. The main emphasis is placed on square dancing for the greatest number of our potential dancers, those who perhaps will not be able to dance more frequently than two or four times a month, who would like to do all their learning in a 30 week beginner's class and then work into a Mainstream club program involving a maximum of 75 basics. This is our goal.

Those who are interested in a more involved



dancing program will find that this program does not interfere with their concept. On the contrary, it will establish a strong base from which this activity will grow.

### *The 26th National Comes Through*

**W**E WERE PARTICULARLY DELIGHTED recently to receive the financial report from the Atlantic City National Square Dance Convention. As you will see, financially the event was very successful. But more important was the fact that the whole convention tended to be a successful venture. We are delighted to be able to pass along to you all, for the first time, a complete rundown not only of the surplus of funds, but an indication of where these monies are being directed.

For years we have hoped that square dancers would be told the results of the Big Convention that they helped to promote either by their presence, by participating as a caller, teacher or booth displayer or by simply encouraging others to attend. We can all take pleasure in learning the "end of the story."

On the other hand there may be times when a Convention is not successful in realizing a surplus. Here too, if square dancers know the facts, they may be in a position to help erase the deficit if help is needed. And so, congratulations to Steve and Dorothy Musial, General Chairmen of the 26th, to Frank and Connie Evans, Business Chairman, and to all the chairmen and workers for what we believe is a giant step in the right direction.

### **RECEIPTS**

Donations	\$ 295.50
Club Donations	1,788.00
Gold Star Booster Donations	4,790.00
Cookbook Sales	5,480.08
Benefit Dances	16,330.59
Exhibitor Booth Rentals	35,443.75
Spectator Ticket Sales	2,095.25
Souvenir Program Book Sales	13,778.15
Program Book Ads	8,666.20
Registrations	146,944.11
Camper Space Rentals	2,980.00
Tours	24,408.00
Interest Earned	5,125.96
Showcase of Ideas Deposits	100.00
Clambake	(305.10)
<b>Total Receipts</b>	<b>\$267,920.49</b>

### **DISBURSEMENTS**

Advertising — Magazines	\$ 1,225.00
Artwork & Composition	731.59
Badges & Ribbons	8,656.40
Communications	1,500.00
Corporation Fees	32.50
Decorations	10,271.37
Equipment	15,821.66
First Aid	528.72
Food & Refreshments	3,561.49
Insurance	1,190.50
Tours	22,176.50
Labor — Setup & Clean up	10,686.19
Meetings	4,906.72
Miscellaneous	1,808.20
Photos	585.77
Postage	7,801.00
Printing	28,888.05
Printing — Cookbooks	3,677.45
Printing — Convention Brochures	2,477.50
Records	175.85
Rent — Equipment	3,928.75
Rent — Facilities	20,500.00
Security	4,631.87
Signs	1,283.74
Sound Expense	29,688.56
Sponsor's Expense	704.98
Stationery	794.59
Supplies	3,338.24
Telephone	2,547.02
Travel	1,475.57
Water	2,206.80
Special Events	1,222.25
Fee to National Executive Committee	18,426.00
<b>Total Disbursements</b>	<b>\$217,450.83</b>
<b>Balance on Hand</b>	<b>\$ 50,469.66</b>
<b>Contribution from Atlantic City Convention Bureau</b>	<b>14,064.00</b>
<b>Additional Contribution Estimated</b>	<b>6,000.00</b>
<b>Total Surplus from 26th National Convention Operations</b>	<b>\$ 70,533.66 *</b>

\*Less \$2,000.00 (approx.) fee for printing Final Report.



With this surplus the Executive Board of the 26th National Square Dance Convention unanimously accepted the following disbursements from their surplus. Some of this represents replacement of monies "loaned" early in the planning stages to help put the Convention together. All figures are approximations.

(1) Return all Gold Star Booster money  
\$ 5,000.00

(2) Return Booster Dance money to all Districts, including Northern New Jersey Association.

(a) Return Club donations. 17,000.00

(3) Donation of \$500.00 to all four districts of our Federation of Delaware Valley.

(For Education) 2,000.00

(4) Donation of \$500.00 each to Mason/Dixon and Northern New Jersey Square Dance Associations. 1,000.00

(5) Donation of \$500.00 each to Legacy and Callerlab. 1,000.00

(6) Donation of \$500.00 each to Dance Leaders of Delaware Valley and Round Dance Leaders. 1,000.00

(7) Hold for any future National Convention that the Federation of Delaware Valley would consider to host. (This money to be used as "seed" money by the General Chairman.) This money to be held for 6 years before reviewing. 7,500.00

(8) \*Federation of Delaware Valley Contingency Fund to be held by the 26th National and to be released only by the 26th General Chairman and his committee. 30,000.00

\*In absence of Federation plans for allocation and investment.

By motions made from the floor, the following two items were added to the foregoing list:

(9) Donations of \$250.00 each to the

Lehigh Valley Area Callers Assoc.; Callers Council of New Jersey; Northern New Jersey Round Dance Leaders Council; and, the Mason/Dixon Callers Assoc. 1,000.00

(10) A sum of \$250 to Steve and Dorothy Musial to establish a picture library of their selection from the professional pictures taken at the 26th National Convention. 250.00

Total . . . \$65,750.00

### Miscellaneous

THIS ISSUE brings down the curtain on our busiest year to date. (They tell us we say that every year.) Through it all we managed to get our youngest, Wendy, married in April, attended CALLERLAB (Kansas City) in April, LEGACY (Memphis) in May, did a story research trip to Mesa, Arizona in January, accomplished three fine Asilomar Vacation Institutes and saw a pair of tours off and back safely (May, South Pacific with Johnny and Marjorie LeClair and July, Russia with Don and Marie Armstrong). The pair of Basic Movements Handbooks that came off the press in May and September were our *big* projects for the year but even all of that left us with a number of other big projects that need to be accomplished. And to think that 29 years ago we were worried that we would have enough to keep us busy and to keep this magazine going for a year.

On the subject of Handbooks, we noticed an error in the Glossary of the Extended and Mainstream Basics Handbook. The definition of the oldie "Ice Cold" should read — Turn the left hand lady left, turn partner right, turn right hand lady left, then turn partner right and follow the next command. That should do it.

Over a period of a year we usually cover all of the specialized interests of square dancing. This month we think we "did it up right." Check this: Cloggers (page 33), Round Dance Teachers and enthusiasts (pages 48, 49, 72-78), Contra Dancers (page 19), Callers (pages 27, 45, 54), Mainstream Dancers (pages 11-17, 22, 34), The Fashion Conscious (pages 18, 94), New Dancers (pages 20, 21). Plus all the other regular features. Merry Christmas!



# SQUARE DANCE DIARY *by a square dancer*



It's a great time of year when we  
all start thinking about

## THE CLUB CHRISTMAS PARTY

"...OLD STEVE LOOKS FORWARD  
TO THIS DANCE ALL YEAR..."

*Merry Christmas*  
DO SI DO Members

"...WE COULDN'T THINK OF  
ANYTHING BETTER TO  
GIVE HIM..."





A  
Mini  
Hand  
Book

# The Mainstream Experimental Movements

**I**N ESTABLISHING the three plateaus that make up Mainstream square dancing, CALLERLAB added an additional segment — not designed to be included in a beginner's Mainstream basics class, but to be introduced to the dancers once they have finished class and while preparing to enter Mainstream club dancing. This segment they named the Mainstream Experimentals.

The list started out with a limited number of basics. To these were added the Quarterly Movements coming from CALLERLAB's special committee. In theory, after a movement has remained on the Mainstream experimental list for three years, it is eligible to be voted into the Mainstream or it can be relegated to one of the plateaus outside of Mainstream or it can simply be dropped.

At this point in time, the Mainstream Experimental list includes 12 items, although the

total number specified for the list is ten and adjustments are slated to be made soon.

Here are the dozen calls as they exist today, along with styling suggestions much as we run them in the Mainstream Basics Handbooks.

**FERRIS WHEEL:** From two similar, parallel, two-faced lines, the couples facing out will do a normal wheel and deal action and will eventually become a trailing couple in a double pass thru formation. The couples facing in will move forward and momentarily form a two-faced line in the center of the set. Without pausing this two-faced line will wheel and deal and the couples will end as lead dancers in the resulting double pass thru formation.

**STYLING:** *Because the action of those*





facing in at the start of the movement involves moving into the center prior to doing a wheel and deal with another couple, they will take approximately 4 beats longer to accomplish their action than those facing out who merely have to wheel. As a consequence, those facing out can adjust by taking shorter steps and time their action to end simultaneously with the others. COUNT: Figure on about six.

**RECYCLE:** Starting from an ocean wave setup, the ends of the wave cross

fold as the centers of the wave fold in behind the ends and follow them on around until they end as two facing couples.

**STYLING:** Quite frequently, from a right hand ocean wave the dancers will drop hands and those in the center will start their right face folding action, and then with their left hand they will take the right hand of the person they are following. COUNT: Can be done in four, but shouldn't be rushed.

RECYCLE



**PASS THE OCEAN:** Two facing couples pass thru, then turn to face their partner (quarter in) and step into an ocean wave.

PASS THE OCEAN

**STYLING:** Avoid making the action too jerky or erratic by rounding the corners a bit and starting the turn into the wave as soon as the pass thru action is completed. COUNT: Slightly more than a four count pass thru. Best to figure on four steps.







TOUCH  $\frac{1}{4}$

**TOUCH  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ :** Starting from facing couples, dancers step forward and touch right hands palms up. If  $\frac{1}{4}$ ,  $\frac{1}{2}$ , or  $\frac{3}{4}$  is called, the dancers, without stopping, turn by the right the designated distance.

**STYLING:** Remember, to "Touch" requires no action other than stepping up and making contact. Don't turn unless given the fractional command. The hold is hands-up, palm-to-palm.



COORDINATE

**COORDINATE:** From two parallel single line columns (set up by doing a curlique from two facing lines of four) all dancers single file circulate one and a half positions. This leaves two on the outside at each end and three adjacent pairs in the center. Those adjacent dancers take right arms and turn 180 degrees (trade). The center pair steps forward individually to the outside of those who are directly in front of them

to become one end of a two-faced line. The lonesome dancers on the end of the formation step up to become the other end of the two-faced line.

**STYLING:** The trade action is more nearly a turn thru with each dancer immediately releasing arm holds and moving forward. **COUNT:** This is an in-motion figure and while blending from the movement just preceding it into the follow-up movement you can figure on eight steps for comfort.





## TRACK II

**TRACK II:** From a completed double pass thru formation, the dancers work together in tandem (i.e. the trailing dancers follow the leading dancers). Those in the right track move single file to the left, counterclockwise, keeping to the inside of the dancers in the left track who move single file, clockwise, to the right. The movement continues as in a double pass thru and dancers progress single file to a half tag formation, ending

in two similar parallel ocean waves.

**STYLING:** *Whenever dancers are moving two opposing directions simultaneously, it's important for all the dancers to provide moving room for one another. In this instance, those on the outside must avoid crowding those in the center. If done correctly, the two ocean waves will take form at the same instant. COUNT: Preferably eight, although while blending with other basics can be done in six.*



## ROLL—(see pages 34 and 35)

**ROLL:** Dancers individually roll one-quarter turn in the direction of motion set up by the preceding movement. Roll is a movement that does not stand alone, but must be added to another movement

and, as such, changes the normal ending formation or facing direction.

**STYLING:** *This action is very subtle and should be a smooth extension of the movement it follows. Avoid stop-and-go. COUNT: Just a couple of steps is all that is required.*



**CHASE RIGHT:** From two couples back to back (two facing couples having passed thru) each right hand person (those in the girls' positions) does a zoom action (or a turn back, circulate and then fold), moving into the spot previously occupied by the girl in the couple behind them, to end facing in. The persons in the boys' positions will follow the girl by doing a fold into the vacated girls' positions and then circulate one position to end facing out. From standard lines of four facing out, Chase Right will end in

two similar parallel ocean waves, girls facing in, boys facing out. When the action takes place with all four couples in action and with couples back to back in a trade by setup, the movement will end in a column formation.

**STYLING:** *When two couples (i.e. the heads) do the chase action in the center of the square it is important for those doing the zoom motion to keep the action tight and avoid bumping into those on the outside.* **COUNT:** *From a standing start eight steps are comfortable – can be done in six.*

#### CHASE RIGHT



#### THE TWO BASIC HANDBOOKS

As a reference for any square dancers, whether veteran or beginners, the illustrated Handbook for the Basic Movements of Square Dancing (left) and the Handbook for the combined Extended and Mainstream Basics (right) are valuable companions (see page 86). When coupled with this seven page mini-Handbook on the Mainstream Experimental Movements, you have at your fingertips all of the 108 basics CALLERLAB has designated for Mainstream dancing.





**EXTEND:** Starting from an ocean wave formation, all dancers in the wave step through to form an ocean wave with the couples they are facing. If the

extension leaves dancers facing out, they remain facing out.

**STYLING:** *This is not a static action and blends well with many movements.*

EXTEND



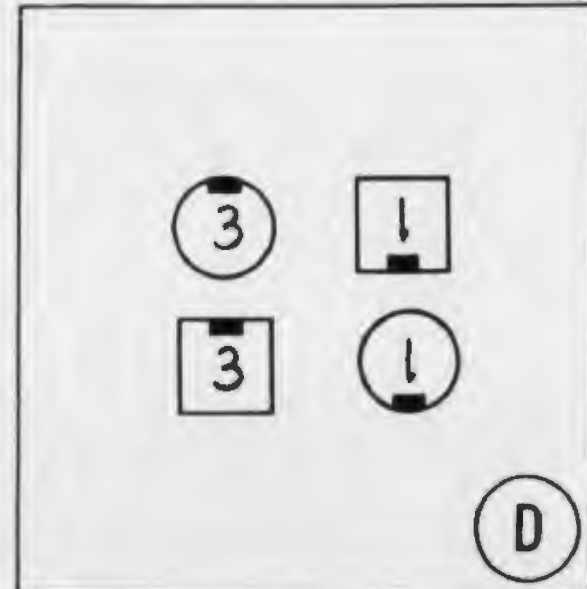
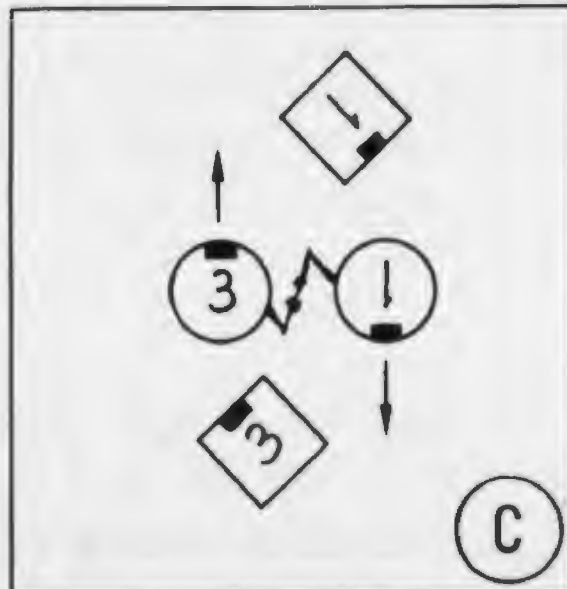
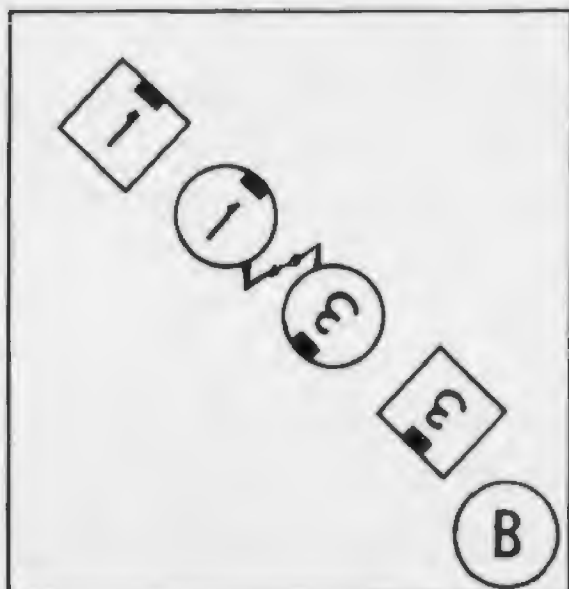
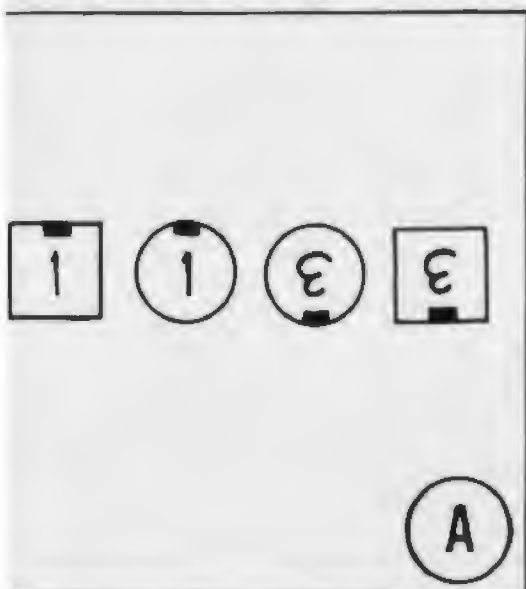
**CROSSFIRE:** Starting from a two-faced line of four, the ends of the line cross fold. At the same time the centers trade and then extend (step ahead) to join hands with a dancer who has completed the cross fold and who will be facing in the opposite direction. The movement ends in a box circulate formation.

*center must remember to step forward at the completion of the action to allow space for another dancer to fall in behind.* **COUNT:** *Figure on four steps when in continuing motion.*

**STYLING:** *Those doing the trade in the*

**FOLLOW YOUR NEIGHBOR:** From two right or left hand similar parallel ocean waves, the dancers facing in step straight ahead, join adjacent hands and turn three-quarters. At the same time the dancers facing out will "follow their

CROSSFIRE





neighbor" with a three-quarter looping turn (270 degrees) to end adjacent to their neighbor in new parallel ocean waves at right angles to the starting waves. Right hand waves have changed into left hand waves and vice versa.

**STYLING:** *Those facing in will first have to*

*release handholds with the person adjacent to them in the starting wave. This same hand will be used when stepping forward and turning in the center. Those facing out and making the solo turn, will start the turn in the direction of their "neighbor" who has just left them. Their turn must be wide and not simply a fold into the vacated spot. COUNT: Can be done in six.*



**FOLLOW YOUR NEIGHBOR**

**... AND SPREAD**

**FOLLOW YOUR NEIGHBOR AND SPREAD:** From two right or left hand similar parallel ocean waves, the dancers facing in step straight ahead, join adjacent hands and turn three-quarters. At the same time, the dancers facing out "follow their neighbor" with a three-quarter (270 degrees) looping turn. As those in the center complete their three-quarter turn, they release handholds and spread apart to become the ends of the new wave. Those making the loop move into the center of the wave. Starting right hand waves end in right hand waves and starting left hand waves end in left hand waves.

**STYLING:** *From the standpoint of those doing the solo turn, this is a more comfortable*

*movement than "Follow Your Neighbor" for they have the room to widen their looping action. The dancers turning in the center will also find it comfortable to almost finish their turn, release handholds and "spread" to the ends of the wave. COUNT: Six steps.*

### CREDITS

We thank Bruce and Shirley Johnson and their dancers from Santa Barbara, California, for setting up the pictures that illustrate not only this series and the other Style pictures in this issue, but the color shots in last month's issue of **SQUARE DANCING** as well as the Style Lab and Discovery pictures you'll be seeing during the coming year. Our photographer, Ron Kelley, also from Santa Barbara, came through beautifully, as always. We appreciate them all.—Editor.



# LADIES ON THE SQUARE

## FABRIC PAINTING

By Phyllis Howell



**I**F YOU WOULD LIKE TO TRY something different for your square dance costume (lady's or man's), this could be it. There is no end to the possibilities you can design.

There are many new fabric paints on the market today but this method is quite simple. I would suggest that if you have never done any painting you practice on some small article of clothing before putting your design on an expensive shirt or dress.

### Material Needed

Tracing Paper

Colored Chalk

Pencil

Assorted acrylic paint

Gesso (purchased at a craft store)

#1, 3 and 5 brushes or larger ones if your design is large

White vinegar

### Procedure

Trace or draw your design on tracing paper. Prepare this for transfer to the fabric by rubbing the back of the design with light blue, green or yellow chalk, using the side of the chalk to cover the area. Carefully place the transfer paper in position on the fabric. Outline

the design and then carefully remove the paper. Go around the outline with a light pencil. Dust away the excess chalk.

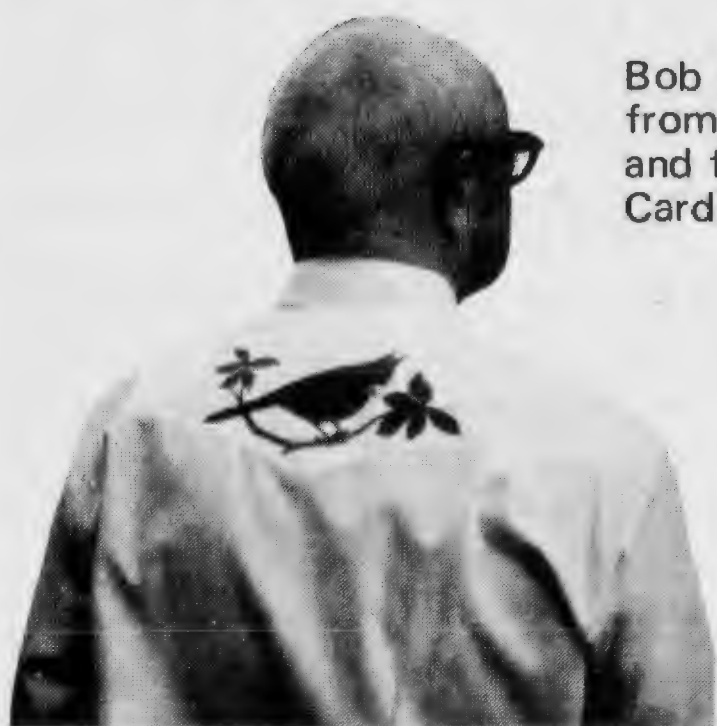
Paint a coat of gesso over all the areas that will eventually be covered with acrylic paint. Put this on as smoothly as possible but make certain all the pores of the fabric are filled. Let it dry.

Now you are ready to paint with acrylics. Paint the background color first; then before it dries do some shading. You will need to work quickly as acrylic paint dries fast. Paint in the details last with a fine brush. Let it dry overnight or longer.

To set your painting, make a solution of equal parts of water and white vinegar. Dip a thin pressing cloth into the solution, squeeze dry, place over the painted area and press dry with a moderately hot iron.

Your original shirt or dress is ready to be worn. Just be sure you're ready for the compliments and conversation it will provoke.

When the garment needs laundering, wash and dry using the permanent press cycle of your machine with warm water. Do not iron with a hot iron; in fact the painting should need no ironing at all.



Bob Howell models his wife's handiwork. Being from Ohio, Phyllis has painted Buckeye leaves and fruit on the front yoke while the back has a Cardinal. Both are state symbols.





# CONTRA CORNER



## Mescolanzas Are Fun

In a hall of squares lined up so that they are in straight rows across and down the dance surface, a caller, by having the sides move out to the right and circle to a line, will have the dancers ready to dance a Mescolanza. In the contra manual written by Don Armstrong, there are a number of these dances which are a part of the contra family.

The principle of the Mescolanza is to go through a pattern involving the eight dancers and then, at the completion of the figure, the dancers will pass thru moving on to the next group of four where the dance is repeated. This works out very well when done in a large circle of facing fours. When in columns, to avoid having the four reaching the head and foot being "dead" one time through the dance, the caller will frequently have the dancers pass thru double. Those reaching the ends of the column on the first pass thru will simply do a partner trade and be ready to do the dance with the next couple coming toward them.

Here's a good example to try out.

### SLANT MESCOLANZA

By Don Armstrong

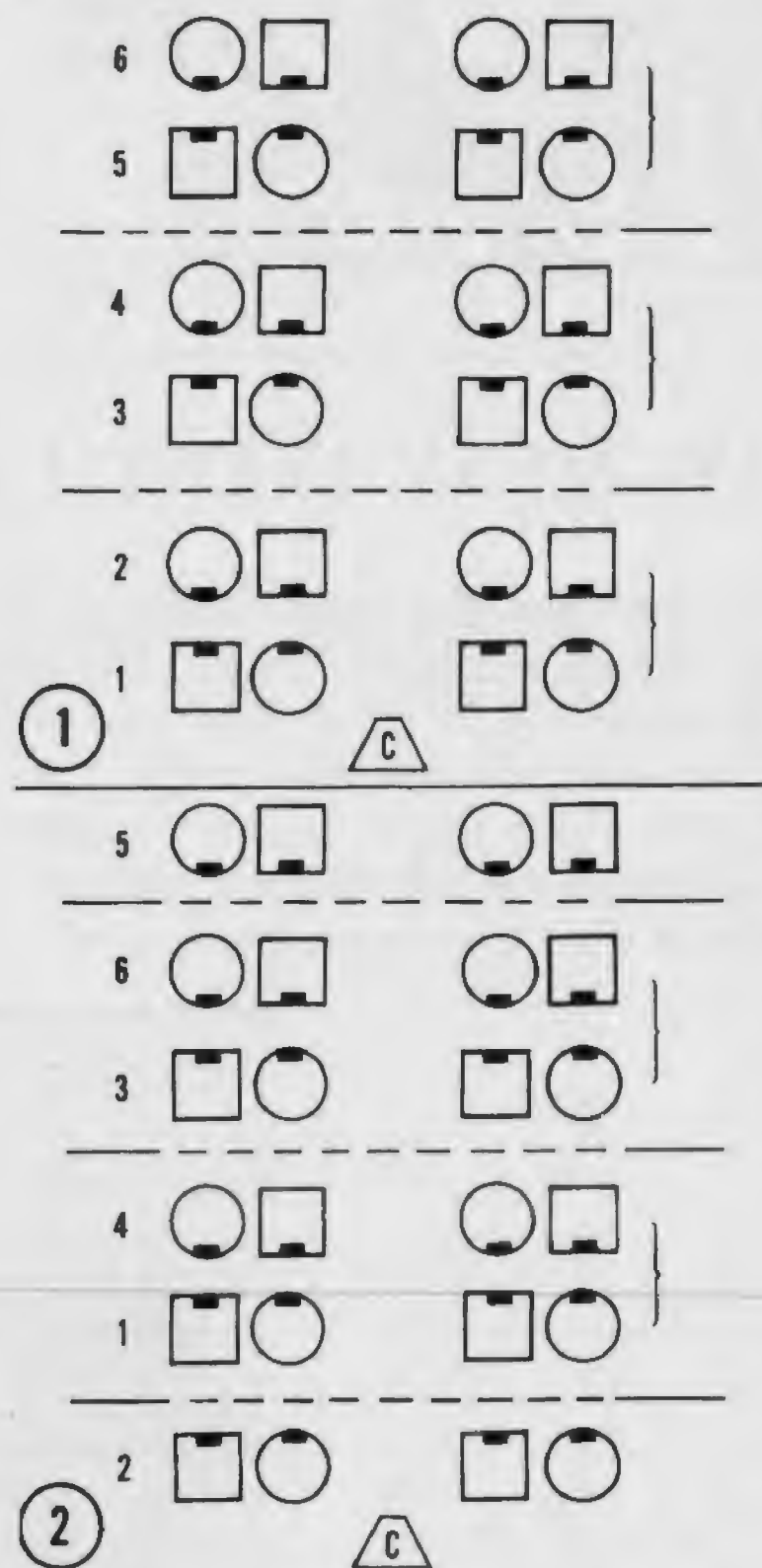
**Music:** Shaw 172

**Formation:** Lines of four facing four. Each line has a right hand couple and a left hand couple.

- — — —, Right hand couples right and left thru
- — — —, Same couples right and left back
- — — —, Left hand couples ladies chain
- — — —, Same couples ladies chain back
- — — —, By couples sashay around in a line  
(Right hand couples passing in front of left hand couples, making the sashay oval in shape)
- — — —, With opposite couple star right
- — — —, Back by the left
- — — —, Lines of four pass thru

**On to the next and bow, right hand couples right and left thru**

When reaching the end of the hall couples wheel turn or frontier whirl to face opposite direction. Those who were right hand couples are now left hand couples and vice versa.



(1) Dancers as they would line up at start of progression. (2) The first progression completed and dancers ready to pass thru a second time.

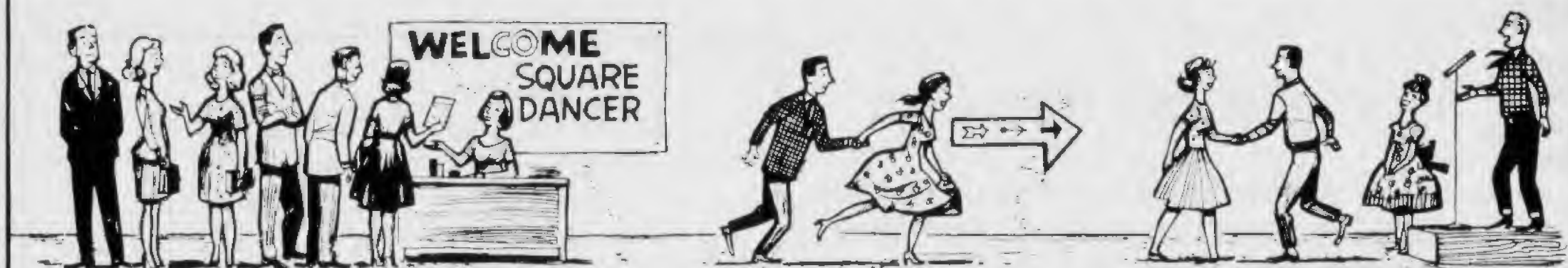
When the hall is large enough and there are sufficient dancers, the mescolanza idea of four dancers facing four can be most effectively executed in a large circle around the floor — one four facing clockwise and facing another four facing counterclockwise. If an even number of fours starts the action, the progression is a normal single pass thru with no dancers becoming inactive.

Other mescolanza patterns you'll enjoy include The Tempest, The Fireman's Dance and Dumbarton Drums. Give them a try.



# DISCOVERY

DEPARTMENT  
FOR NEW  
SQUARE  
DANCERS



## DEAR NEW DANCER:

We've been spending considerable time these past few months talking about dancing the basics. By this time in your class you've begun to react to the calls automatically. Each new basic is just that much easier to learn and you're beginning to absorb little pointers about styling which add to your pleasure.

Smooth dancing shows up in even the simplest of maneuvers. As you learn the easy basics, you will find that there is a *comfortable way* of doing each one. Part of the trick is doing the basic in the same standard manner as each of the other dancers will be doing it. Your caller will explain the way and your Basics Handbooks will point out the standard features





and styling tips.

We thought we would talk a bit about basic flow and body mechanics. Take a single file promenade (1) for example. If the ladies are told to do a backtrack, the comfortable action is for them to turn out in a right face turn that is not sharp and erratic but fairly wide and flowing (2), and then follow whatever the caller calls next.

In this instance, with the men moving counterclockwise and the ladies clockwise, they meet their partner with the right hand (3) to start a grand right and left. Or, they may be told to turn partners by the right forearm when they meet (4). They turn halfway around and then, with the ladies on the inside promenading counterclockwise, the men promenade clockwise on the rim (5).

There are any number of variations for calls that can work from these formations and all can be done comfortably, without rushing. Here, with the men moving on the outside and the ladies on the inside (6), dancers meet (7), turn their partners by the right (8), go all the way around and then head for their corners (9)

for a left allemande (10). They then give a right to their partner (11) for a right and left grand.

It is surprising how many times the difficult maneuvers are often ones that are taught early to you new dancers. While there may not be anything too tough in doing a simple Backtrack, the dancer is faced with the responsibility of remembering who his partner is and who his corner is in the event that the follow up call will require this knowledge.

### More Than Just Dancing

There's more to learning in this activity than just how to dance the basics. As an example, H. Orlo Hoadley in his "A Guidebook for Square Dancers," 2nd edition (Rochester, N.Y. Area Federation), gives us the definition of Tempo (since you take one step for each beat of music, the tempo determines how quickly you have to step) and Timing (refers to the rate at which the successive calls are given and that determines how many steps are allotted for each call). We recommend this book to all dancers.

Next month, along with our look at the basics, we'll spend a little more time on philosophy and attitudes.





# TAKE A GOOD LOOK

a feature for dancers

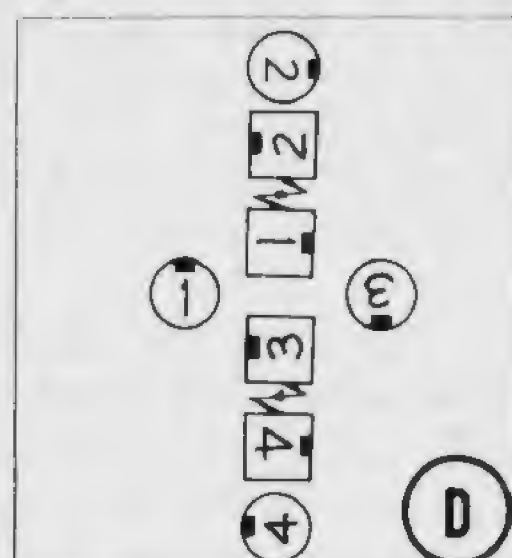
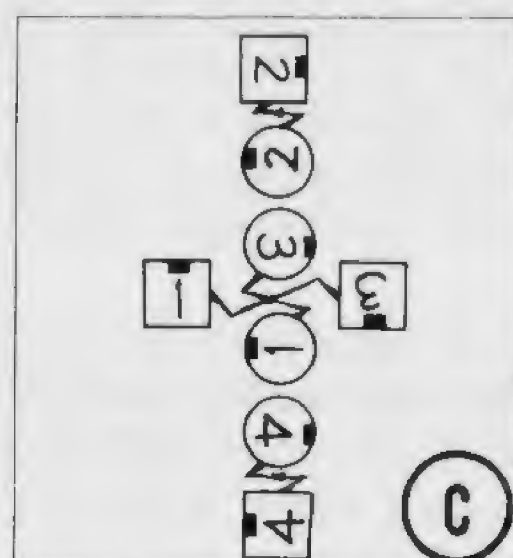
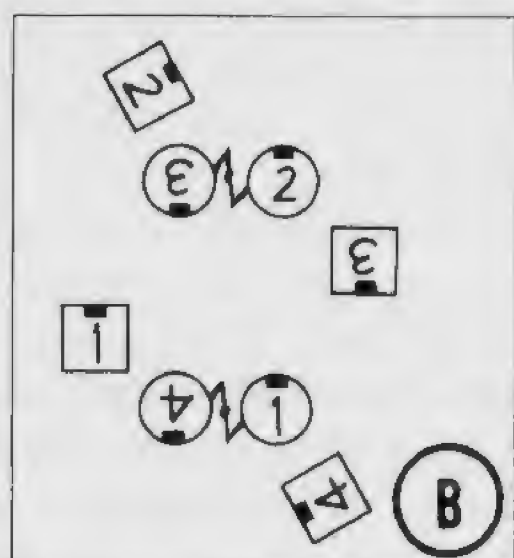


JOE

BARBARA



*Chain Reaction — A good workshop figure that keeps everybody busy. Callers: For drills, see page 51 in the Workshop.*



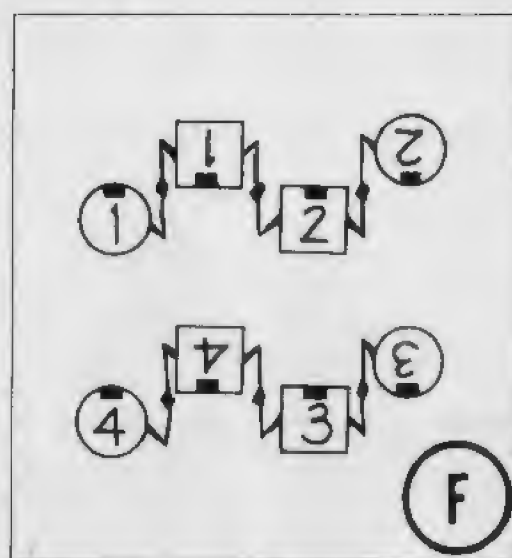
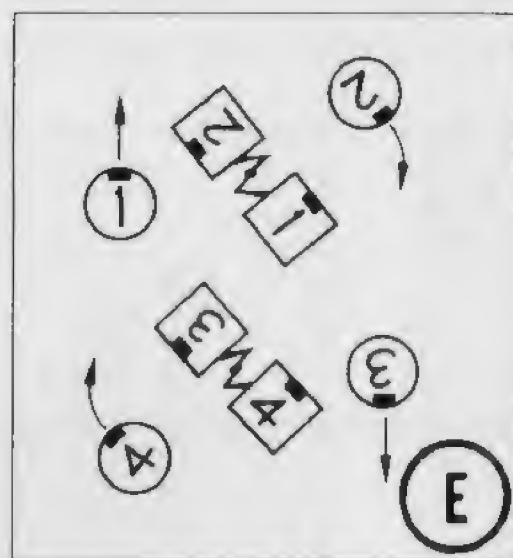
BARBARA: We seem to spend more time on workshop figures these days than anything else. This quarter when CALLERLAB didn't come out with any additional movements, our caller started working on some of the experimental figures which he doles out to us rather cautiously.

JOE: We both enjoyed Chain Reaction because it has some features that are a bit unique. To get into a starting formation, let's have the sides pass the ocean. Now we're ready to begin (A).

BARBARA: Those at the ends of the wave (in this case the men) start to walk forward around the outside behind the head couples. Those in the center of the ocean wave (the ladies in this example) step forward, passing right shoulders with the men on the outside with whom they were formerly facing.

JOE: This puts the two ladies adjacent where they take left hands and turn or hinge a quarter (B).

BARBARA: By this time, the men who were in the wave have reached the outside point and have taken right arms with the lady adjacent to them. The two men who were on the outside (in this case the head men) having moved forward, stop when they are adjacent to the two head ladies who have reached the center and make a four hand right hand star (C).



JOE: The two two-hand stars at the extremities turn halfway. At the same time the center four-hand star turns one-quarter. At this point, we have six dancers in a long single line. The men who are adjacent take left arms and prepare to turn three-quarters (D). As the men are turning by the left, each of the ladies moves forward (E) to become end dancers in the two parallel ocean waves (F).

BARBARA: We find that this takes a little bit of adjusting, but by the end of the workshop evening all of the dancers were finishing simultaneously. The movement works out quite smoothly but we do need some directional help as we go along.

JOE: In the coming months we will be dwelling more on Mainstream basics that give us problems, but we thought you might enjoy working on this one.



## The Dancers

# Walkthru

## THE SUBJECT IS GIVING

**A**T THE HOLIDAY SEASON, many square dancers wonder what they might give as a remembrance to their club caller. "What is fitting?" they ask.

Many groups have reverted to the simple "out" of presenting a money tree or cash in some form, often cleverly disguised, and, indeed, this may be much appreciated. It certainly does alleviate the problem of deciding upon some item and the time involved shopping for it. However there are times when a wistful face watches someone else open a present that was personally selected for him. It may or may not have the value in cash received by another but the thought behind it can never be duplicated.

The question always arises, "But what does he need or want?" Keeping an open ear during the preceding months may uncover just the thing, or discreetly asking a relative or close friend may be of assistance.

Whatever a club does, it should be careful not to lock itself into a trend-setting precedent which will obligate future members. Any gift presented should be handled with such care and consideration that it is obviously given for that moment. Then the timing becomes meaningful to all involved.

Keep in mind there are 12 months in the year and you, your club and your caller may be together anywhere from 12 to 52 times during the year. You may just want to be a bit different and remember your leader at some other time. The value of a surprise should never be underestimated. Perhaps your anniversary dance, your class graduation, his birthday, the beginning or end of the season, or some other time may strike your fancy instead of Christmas.

It's also well to look around and see if there

are others in your club whom it would be appropriate to acknowledge sometime. These might include a club officer, some special out-of-town visitor, perhaps a guest caller, a hall custodian or maybe the club angels. Again a word of caution against starting something which might commit others year after year. But here, too, good judgment and the manner in which it is handled can easily indicate that "this is the moment" and that it is not merely a repetitive situation.

Letting your appreciation show — however you decide to do it — is the most important gift you can give.

## A SIMPLE SANTA

**I**F YOUR CHRISTMAS PARTY is drawing close and you still need one more small table decoration, here's an idea which just might "light" the occasion and fill the bill.

An unusual but effective-looking Santa head





## The WALKTHRU

can be made from a light bulb, new or used.

Using red crepe paper, cut out a triangular-shaped hat, gluing the sides together. Scotch tape the open end of the hat to the wide end of the light bulb. Glue white cotton around one side of the bulb for Santa's beard, hair and as fringe for the hat. Glue a bit of cotton to the end of the hat for a tassel. Paint eyes and nose on the bulb or cut features out of colored paper and glue in place.

Using a portion of a cardboard egg carton, paint it any color desired. When dry, turn it upside down, poke a hole in the center and secure the screw end of the light bulb into the carton. Santa is now ready to be a part of your holiday scene.

## AN ASSOCIATION BANNER POLICY

**I**N THE PAST we have printed various rules for banner stealing and retrieving. Here is one further thought as gleaned from EDSARDA, the Eastern District Square and Round Dance

Association, Inc. of New England. As an Association, this group has recognized three different basic types of trophy (banner) policies and classifies them Types 1, 2 and 3. Any club within its jurisdiction which decides to adopt one or a combination of these types is obligated to include the words EDSARDA TYPE in all of its advertisements. This automatically informs all dancers and clubs in the area just what this club requires for anyone to obtain (steal) its banner.

For example, a club bearing the words EDSARDA TYPE 2 means that the "club will usually have just one — but not more than two — special banners or trophies. Award will be made to the first club to sign in with two or more sets on any given evening. Award carries a firm commitment to recapture the trophy within a reasonable period of time."

Perhaps this is one way to standardize the requirements within any given area and to end some confusion which crops up from time to time. If you are interested in additional information as to how EDSARDA handles this, please write their secretary, Elaine & John Burroughs, East Alstead, New Hampshire 03602.

## A RECIPE BOOK FOR SQUARE DANCERS

**T**HE ABOVE TITLE coincidentally is the title of a cookbook compiled by The Papio Prancers Square Dance Club of Papillion, Nebraska. Designed as a fund-raising project of the club, all the work was done by the members themselves so that the only cost was for the paper, the cover and the printing.

The 8¼" x 7" book is stapled into a slightly larger, colorful, patchwork oilcloth cover. A blue ribbon claiming "First Prize Recipes" with the club's name added below is glued at an angle on the cover. The 90 pages are divided into ten food categories while more than 200 mouth-watering recipes are included. The layout is neat and easily readable with hand-drawn illustrations scattered throughout.

With square dancers' interest in food running a close second to their interest in dancing, we would imagine that a nice financial contribution could be made to a club through such a venture.





## A Christmas Song



**I**F YOUR CLUB is looking for something "different" but not difficult for your Christmas dance entertainment, consider this idea as written and presented by Max and Margaret Neumann for the Rip 'n Snort Square Dance Club of Los Angeles, California.

Selecting a Hawaiian Christmas theme, the hall was appropriately decorated with traditional as well as Hawaiian items. A regular dance filled the evening, followed by refreshments. Prior to the audience joining together to sing familiar Christmas carols, a chorus of twelve club members lined up across the front of the hall. Each member held a large square of cardboard.

With the accompaniment of a portable piano, the leader of the chorus invited the audience to join in singing "The Twelve Days of Christmas" with a Hawaiian flavor. On the first verse, the first member of the chorus stepped forward and turned his card to the audience, where in large letters were printed the words for the first verse. On the second verse, the second member of the chorus stepped forward and turned his card toward the audience so they could read the words and sing along. And on each succeeding verse, a member of the chorus in turn stepped forward with his verse.

As you'll recall "The Twelve Days of Christmas" after concluding a verse, repeats in reverse order those verses already sung. For example, after singing the 4th Verse, one line of the 3rd, 2nd and 1st verse are sung and so on. To accommodate the audience and to add to the fun, each chorus member would step forward and turn his card to the audience each time his verse was to be sung.

Here are the Hawaiian words as originated by the Neumanns.

"On the first day of Christmas my true love sent to me. . . ."

A mynah in a papaya tree  
Two cocoanuts  
Three dried squid

Four flower leis  
Five big fat pigs  
Six hula lessons  
Seven shrimp a-swimming  
Eight maids in muu-muus  
Nine ukeleles  
Ten beach boys strumming  
Eleven finger poi  
Twelve tiki torches

"and a partridge in a pear tree."

Music for "The Twelve Days of Christmas" can be obtained at your public library or from any sheet-music store. The tune should be familiar to most of your club members.

Merry Christmas and Aloha!

### BADGE OF THE MONTH



Calling upon one of the long-established square dance movements, a club in Southern California named itself the Tea Cup Chains. Using its name to suggest a badge design, a capital T spills out of a blue cup with a gold chain draped behind.

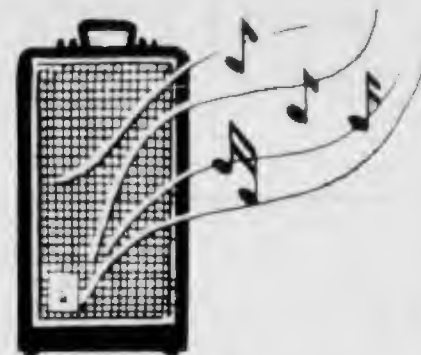
"The tea cup has always been a symbol of good cheer and friendship, in addition to being a square dance pattern, and a gold chain links all square dancers together in fellowship," writes one of the club officers.

So join the fun and fellowship if you're out Anaheim way any second Saturday at the Rio Vista Mobile Estate Park.



# U Asked

4 it



Dear Editor: In the July issue, you touched on a new feature, "How does a person go about recording on a square dance label?" This is a subject I have been needing or wanting more info on and just can't seem to get two answers the same from anyone. I have been given so many answers to this query. Am in hopes that you or some authority on the subject could make this info available — Bob Andrews, El Paso, Texas.

*This is the first in a series of questions that readers have ask us about. For this one, we went directly to C. O. Guest, veteran caller, President of Kalox-Belco-Longhorn Records, Inc., and a recording caller in his own right. Here is what he has to say.*

**A**NY CALLER who is interested in making a record should have a minimum of five years experience at calling and teaching on a regular basis. He should have attended a good caller's school where he learned about body flow, timing, diction, phrasing and all of the elements that are necessary in making a good recording. Just because an individual has a good singing voice doesn't mean that he can come up with a successful record. He must have the necessary knowledge of what it takes.

If you are a new caller you should attend a caller's school before thinking about making a record. This applies to any caller who has *not* attended a caller's school. By doing so you will

be able to understand what makes a good record and how to go about preparing one, instead of going into such a venture blind. If you are an above-average caller, one who has something to offer the square dance world, don't worry! One of the established record companies will hear of you in time.

Naturally the record companies must make a profit in order to continue producing records. Sometimes this means that callers pay a label X number of dollars in order to get into the recording field. Herein lies a really sticky problem. Speaking from experience, these are my own personal thoughts.

There are many questions to be answered concerning the recording industry. I often hear, "There are too many records being released," and I'll have to agree with this in part. However, at no time in the history of this great activity of ours have callers had so much variety from which to choose. There was a time when callers would buy every record released, but there were only about 25 or 30 new ones each year. Today we see that many and more produced each month.

Just one more bit of advice to the caller hoping to make recordings — seek out a company that is interested in the promotion of the square dance activity as a whole and not in just you as a tool to make money.

C. O. Guest  
Mesquite, Texas

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## Notice to Those of You Who Renewed Recently

During the recent end-of-the-year renewal period, a special offer was made to U.S. subscribers for renewals postmarked prior to December 31, 1977 to take advantage of the previous subscription rate (\$6.00 one year; \$11.00 two years) rather than the new rate effective January 1, 1978 (\$7.00 one year; \$13.00 two years). Some of you failed to take advantage of this offer and sent in the new rate. We've made a note of this on your subscription card and will credit you with this overpayment at your next renewal period IF YOU WILL LET US KNOW AT THAT TIME. In other words, if in checking your cancelled check, you discover that you sent in \$7.00 or \$13.00 before December 31st, when you could have renewed for \$6.00 or \$11.00, please send us a note to that effect along with your check at your NEXT RENEWAL period and it will be honored. Please do not write us now but instead notify us at the time of your next renewal so that we may properly "feed" this information to the computer. Thank you.

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# • Chapter forty-eight

## *Anatomy of Choreography*

*By Bill Davis, Menlo Park, California*

**M**ODERN SQUARE DANCE CHOREOGRAPHY has sometimes been likened to close order drill with music (and girls). The implication of this statement is that precision movement is important to modern square dancing. Early dancing used very few formations, made very few partner changes, and relied very little on precision movement. Today a creative caller must be able to generate and use a large and ever-changing series of formations and partner relationships if he aspires to give the regular mainstream dancer an interesting dance. If, in the course of any series of calls in a dance sequence, the action were frozen and the relative placement of all the dancers in the square were noted, three separate characteristics of the set could be used to totally describe the 'state' of the set at that instant.

The first, and most obvious, characteristic would be the formation of the set. Typically, it might be facing lines or eight chain thru (two of the most common formations in use today). However, it could be any one of 50 or more that have been identified and named. The formation alone could be recognized without knowledge of which particular dancers were in a particular spot or relative position.

The next characteristic would be partner affiliation, or pairing. To ascertain which partner affiliation existed one would, of course, have to be able to identify particular dancers and note with whom they were affiliated, or associated (i.e. adjacent to). In the facing-line formation, for example, the accepted practice is to identify the couple consisting of a man in the left-hand spot and the girl in the right-hand spot as partners. It is common in today's choreography that a couple is not confined to original partners but may consist of one of four different pairings (for regular or normal formations). It turns out that for a formation as a whole, eight different groups of partner pairings are achievable. More on that later.

The third and final characteristic that establishes the complete description of the state of the set is the relative sequence, or rotation, of the dancers. Typically, two different sequences are recognized to be possible, i.e. *in-sequence* or *out-of-sequence*. In this regard, however, it is useful to separate the men and ladies and come up with *four possible rotation states*: (1) men in, ladies in; (2) men out, ladies out; (3) men in, ladies out; (4) men out, ladies in. A little thought (and perhaps pushing some checkers around) should convince anyone that only these four combinations (rotation states)



are possible. Hence, we say that if at any instant we know the formation the dancers are in, who they have as partners and what their relative sequence is, we have the complete definition, or specification, of the set. An additional factor concerning whether heads or sides are 'active' is of technical importance and can be used to distinguish between two states that are otherwise identical except for the fact that the positions of the head and side dancers are interchanged.

The manner in which these three characteristics of a set are affected by various square dance calls is sometimes referred to as the anatomy, or the mechanics, of square dance choreography. From the standpoint of variety as sensed by the dancer, the relative importance of the three characteristics would probably be formation, affiliation, and sequence. That is to say, at the end of a tip the dancer is most aware that he has been taken through various formations and finally managed to get home. He is next most aware that he has not been with the same partner throughout the entire dance segment. Finally, he might have some feeling for the sequence he has been in. The odds are, however, that unless he had been left *out* of sequence at the end of a routine, he would have been totally unaware of sequence changes he might have undergone.

The caller, of course, has within his control the option to vary all of the above in a virtually unlimited number of ways. In order to do so, however, he must himself thoroughly understand the concepts of formation, rotation, and affiliation and the manner in which square dance commands affect the state of the set. Let's get down to specifics.

The first characteristic we identified was Formation (F). The facing direction of the dancer is one of the main distinguishing features of formation. For example, if dancers are arranged in facing lines of four, we have the familiar formation known as facing lines. From this most common of formations many others can be constructed without having the dancers execute any movement other than a change in facing direction. For example, the following familiar formations can be developed from regular, or normal, facing lines by means of the indicated facing command only:

FACING COMMAND	NEW FORMATION
U-turn Back	Lines Facing Out
Face Left (Right)	Single File Columns
R-H Couple Back Track	Two-faced Lines
Face Your Partner	Eight Chain Thru

FACING COMMAND	NEW FORMATION
All Face Center of Line	Double Pass Thru
All Turn Backs to Center	Completed DPT
Girls Turn Around	Parallel Waves
Turn Back to Partner	Trade By

The fact that some of the above commands are not commonly used commands, per se, is not important to the point, i.e. that facing direction alone is a critical factor in the specification of a formation.

It is not, of course, the only aspect. The actual shape (i.e. physical placement) of dancers is also a factor. Formations such as circles, diamonds, hourglass, stars, T-bone, to name a few, involve unique shapes that are often used to help define the formation. Even within these, facing direction can be



used to alter the 'formation'. Note that formation as used here is not affected by the relative placement of men or ladies. For example, if from regular facing lines (boy, girl, boy, girl) we have the center two dancers half sashay, we still have a facing-line formation even though the boy/girl arrangement is changed (i.e. to bbgg).

The next characteristic of the total state of the set is that of sequence, or Rotation. (R). We have found it useful to think of sequence in terms of the boy's sequence and the girl's sequence with each foursome considered as a single group. Think of the dancers in a facing line formation as beads on a string as shown in the illustration (figure 1).

### FIGURE 1. Four possible Rotation States

Taking the original couple number of each dancer (1, 2, 3, 4) as we go around the string in ascending numerical order for the boys as a unit and then for the girls as a unit, we observe that, first of all, with symmetric choreography (see below) the only possible rotation for either group is 1 - 2 - 3 - 4. That is to say, a rotation such as 1-3-2-4 is *not* possible. Also, as we trace the sequence 1-2-3-4 along the string we must proceed either clockwise (CW) or counterclockwise (CCW). This means that in any symmetric arrangement only one of four rotation states is possible at a given instant: a) Boys CCW, girls CCW (rotation state 1); b) Boys CW, Girls CW (rotation state 2); c) Boys CCW, Girls CW (rotation state 3); d) Boys CW, Girls CCW (rotation state 4). No other combinations are possible!

In more familiar terms, rotation state 1 is known as *in-sequence*, or *in gear*, and rotation state 2 is known as *out-of-sequence* (*out-of-gear*). It is also interesting to note that we have, as yet, *no* familiar terms for rotation states 3 or 4 — even though they account for half of the possible states!

The final characteristic state is Affiliation (A). From the standpoint of an individual dancer. e.g. the #1 man, he may at any instant have any one of four girls as his temporary partner (i.e. adjacent to him on the sequence string). He may have his original partner, his original corner, his original opposite, or his original right-hand lady. If we now look at partner pairings of all the dancers in a set at a given instant, it is possible to define or identify an Affiliation (A) state for the set. Because of the mirror image consequence of symmetric choreography, eight partner pairings are possible:

- |                               |  |
|-------------------------------|--|
| 1) all with partners          | 5) heads with partners, sides with opposites         |
| 2) all with corners           | 6) heads with opposites, sides with partners         |
| 3) all with opposites         | 7) heads with corners, sides with right hand ladies  |
| 4) all with right hand ladies | 8) heads with right hand ladies, sides with corners. |

With symmetric choreography, no other affiliations (pairings) are possible.

Now, although eight different pairings are possible when taken together with any one of the four rotation states, it turns out that only four affiliation states are necessary to completely specify the set for any formation (F). For example, in the regular facing line formation assume that



the men on the left end of the line have original partners. If the rotation state is either 1 or 2, then the other (center) men must also have original partners. If the rotation state is either 3 or 4, then the other men must have original opposites. Hence, it is clear that if we specify the formation (e.g. facing lines), the rotation state (e.g. 1), and the affiliation of the man on the left end of the line (e.g. 'p' for partner), then we have completely specified the total state of the set.

It is, thus, always possible to use the characteristics of formation (F), rotation (R), and affiliation (A) to completely describe, i.e. totally specify, the state of the set at any instant. Furthermore, by using such a scheme we can note the choreographic effect of any move or square dance command by the change, if any, it produces in the set as defined by its F-R-A characteristics.

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*The author, Bill Davis, has written for SQUARE DANCING magazine before (Let's Count the Basics, an intriguing approach to evaluating the movements used in square dancing today, January, 1974), is deeply involved in caller-training and is on the staff of the Bill Peters' callers' schools. Davis has written his own textbook, Symmetric Choreography and Sight Calling, and is the author and publisher of a dictionary of square dance terms called The Top Ten. Bill has two additional chapters in the works for this Textbook.*

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Several shorthand notation systems for describing the F-R-A state of a set are now in use. Perhaps the best known is that proposed by Lloyd Litman in 1961. Symbols such as 1p2p lines and box 1-4 are abbreviations used by Litman for particular F-R-A's. Although this system is theoretically expandable to other states, the system is not based on the concept of formation or sequence per se, and 1p2p and box 1-4 are essentially the only two symbols in general use by callers. Two other symbol systems based explicitly on the F-R-A concept are one proposed by the author (1972) and another suggested by Bill Peters (1973).

Although no system of symbols is mandatory for understanding the concepts of F-R-A, they do facilitate communicating these concepts to others. They also help to understand subtle concepts of choreography such as technical zeros and technical equivalents. Most callers are familiar with one or more of these symbol systems to some degree for without them he would find it difficult to interpret comments and figures in most magazines, note services, and other material that relates to modern square dance choreography. Whether or not a caller chooses to become familiar with any particular F-R-A notation scheme, he must come to grips with the essence of the concepts themselves and the way the commands he uses affect the set. This is especially true for callers who use techniques that do not rely totally on reading or memory. Since it is our observation that relying on these two techniques (reading and memory) alone is becoming increasingly unsatisfactory, it is more and more important for a modern caller to understand the concepts of Formation, Rotation, and Affiliation in terms of being able to recognize them and, even more importantly, in terms of the manner in which square dance commands affect the state of the set as notated by the F-R-A. Some commands have no effect on F-R-A. Do Sa Do is such a command.



This and other commands (including combinations) that have no net effect on the F-R-A state are called Zeros. From facing lines the series of commands "pass thru, bend the line, pass thru, bend the line" restores the same F-R-A that originally existed. Hence, that combination of four commands is called a zero.

It will be found, however, that most individual square dance commands will have an effect on one or more of the state characteristics. Star thru certainly changes F. It may also change R. It may also change A. Swing thru does not change F, but it always changes R and A. For the caller who wishes to be truly on top of the choreography he is using it is very important, if not mandatory, that he have a good understanding of the effect that the commands he uses will have on the set. A good way to account systematically for such effects is in terms of their effect on the F-R-A. Of prime importance here is the effect on F (formation). Giving a command that dancers can not do from their current formation is clearly an embarrassing and undesirable situation for a caller. Just as bad is ending a series of commands with either incorrect partners or incorrect sequence. Dancers are very conscious of, and have limited tolerance for, these types of errors on the part of a caller. It is also our observation that all callers are subject to these types of errors; but if they recognize them at the time of the error (or at the time they are apparent to the dancers), then, indeed, reasonable dancer tolerance will exist. However, a caller who continuously makes mistakes because of his lack of knowledge of the state of a square will NOT be accepted by dancers. Thus, the caller who wishes to be truly in command of his floor must have a good working knowledge of the F-R-A state of the set.

To better understand the function of our F-R-A specifications let's look at some typical commands and the effect they have on F-R-A.

COMMAND	Effect on Formation	Effect on Rotation State	Effect on Affiliation
R & L Thru	None	Changes 1 to 2; 2 to 1 Changes 3 to 4; 4 to 3	None in R states 1 & 2; Tech. change in 3 & 4
2 Ladies Chain	None	Changes 1 to 3; 3 to 1 Changes 2 to 4; 4 to 2	Always changes
Star Thru	Changes	May change depending on particular formation	May change depending on particular formation
Pass Thru	Changes	May change	May change
Square Thru	Changes	None	May change
1/2 Square Thru	Changes	Same as R & L Thru	May change
Trade By	Changes	None	Changes
Circulate	None (unless fraction)	None	Usually changes (de- pending on F & R states)

This is not to say that a caller should continuously track F-R-A as he calls. That is certainly not necessary – or even desirable. However, when calling an



improvised hash routine, he should be able to recognize when he is in a final or next-to-last F-R-A state from which he may either call an allemande left directly or suitably resolve the square in some other manner (memorized get outs, etc.). Prior to that, it is only necessary that he be aware that he is NOT in such an F-R-A and that in order to accurately resolve the square, he will have to engineer an appropriate F-R-A from one that is unknown or unrecognizable.

FRA is also the basis upon which most of 'modular' choreography is derived. Note the following:

- A Set Up is a routine that takes the dancers from a squared-up set to a particular FRA
- A Get Out is a routine that takes the dancers from a particular FRA to 'Home' position.
- A Zero is a routine that takes the dancers from a particular FRA to the same FRA
- A Conversion is a routine that takes the dancers from one FRA to a different FRA

If two or more routines are identified as Equivalents and if any one of them converts the set from FRA#1 to FRA#2, then all the others (when used from FRA#1) will convert the set to FRA#2.

In addition to providing a caller with a better understanding of choreography that is based on such modular concepts (especially the more sophisticated concepts of technical zeros and equivalents) a thorough understanding of FRA also provides today's caller with an accurate way of communicating these concepts to other callers. More than that, it is most useful to the caller/choreographer for communicating with himself over an extended period of time by giving him convenient "memory hooks" for important dancer arrangements and/or choreographic points of reference.

FRA as developed in this chapter is a name for the description of the state of a square dance set at any instant in terms of characteristics in general use — such as formation, sequence, etc. It is used to describe the relative position of the dancers. FRA is not affected by whether the heads or sides have been originally active or whether the formation is oriented east-west or north-south. It is a tool which enables the caller/choreographer to describe accurately and concisely the state of the set at any point in the development of a figure, irrespective of its length or complexity. Indeed, it allows him to partition, and thus more easily understand and creatively use complex figures and dances.

*No textbook on calling has been longer in the preparation stages. The particular value of this text is the wide variety of opinions expressed by its more than forty authors. The composite viewpoint is particularly valuable when you consider the many concepts of calling and teaching in action today. We keep saying that the publication date for the one-volume Text is near at hand. Maybe 1978?*



# CLOGGING NOTES



Kevin Sellew

*By Kevin Sellew, Mobile, Alabama*

*The author of this article, Kevin Sellew, is a square dancer, round dancer and caller who became a clogging instructor when a group of square dancers expressed interest and asked him for help. He usually teaches two basic classes a year and has performed at festivals.*

**T**ODAY'S CLOGGING, like our modern square dance, is a "through the years" version of old style dances. More accurately, it's roots are planted in that melting pot region of our country known as Appalachia. Way back when, under the Puritan influence dancing, as such, and musical instruments even more so were considered sinful and tools of the Devil.

However, the children of that period refused to be thwarted and they concocted what were referred to a "Play Party Games." Of course, these were perfectly all right with the Puritan-minded adults, for these were not "dances" — they were "games." With the apparent lack of musical instruments to provide a beat for these games, the children turned to foot stomping, hand clapping and rhythmic chants to keep time. Later this foot stomping stuff was (and still is in some areas) known as "buck dancing." The mountain style square dances and buck dances were a wagon train's chief source of entertainment. Buck dances were also great for conserving fuel in the winter. Clogging, therefore, is a modernized, indoors version of the buck dance. And the Play Party is only a couple of rungs up the genealogical ladder.

The term "clogging" refers to the footwork which may be used to accentuate the dance patterns of exhibition routines; the actual steps to clogging dances; a form of freestyle expression dancing; or simply to a facet of the square dance activity which is both satisfying and

exuberant. Clogging is not some sly animal set and determined on destroying the American square dance. Nor has anyone ever quit square dancing because he learned to clog. In fact, many people have first learned clogging and then gone on to discover the joys of square dancing. Therefore, contrary to a seemingly prevalent attitude, clogging and square dancing do go together — to a certain extent and in a certain manner. This fact may be approached from two viewpoints, i.e. programming and the cloggers themselves.

## **Note the Difference**

For now let's deal with the cloggers. There is a fine line between being a courteous clogger and an annoyance to square dancers and callers. Square dancing with taps on or clogging during a tip (even in regular shoes) are no-nos. Those who clog want square dancers to smile when a square dancer/clogger fills in their set — not frown.

Many fun-filled hours are spent with the clogging facet of the square dance activity, and rightly so. For if some enjoy it, is it so terribly difficult for the rest to put up with it? Even further, wouldn't it be better to try to understand it? Countless round dancers become frustrated by non-round dancers who complain that the two should be separate. But rounds and squares complement each other. Contra dancing, too, fits into the picture and so does clogging. Each has its own little spot under the umbrella of the square dance activity. Each spot is a little different from the others. This is as it should be.

I would suggest that each of us approach the "animal" with an open mind and an understanding heart. Who knows? In time we may find ourselves appreciating the critter!



# Style Lab

## ROLL

**T**HERE ARE A NUMBER of basics that establish a normal pattern for continued direction. The Mainstream Experimental — Roll, takes advantage of this forward movement and simply elongates a basic. Although there are many logical uses for the movement, this month we have two examples.

The first of the examples is a Partner Trade and Roll and you will notice that our couple (1) sets its direction (2) with the man making a right face turn and the lady a left face turn. This directional momentum continues (3) after the dancers have completed the Partner Trade (4), and they themselves turn independently (one-quarter) in the direction they were heading until (5) they are facing each other. That's a





good example of the continuing movement known as Roll.

Another easy-to-illustrate basic that adapts well to the Roll principle is the Courtesy Turn. Our couple (6) has finished a ladies chain and is into a courtesy turn (7). In this instance, both the man and the lady have set up a left face turning action so that as they complete the Courtesy Turn (8) and release handholds, they each, independently, start a left face one-quarter rolling action (9) that ends with the pair in single file, the man in front of the lady (10).

The movements such as sweep a quarter and a quarter more follow the same basic principle of continuing the movement's turning direc-

• Roll, like the other Mainstream Experimentals, must remain a part of this list for three years before it is eligible to be voted into the CALLERLAB Mainstream. However, if it doesn't make it, it may remain with the experimentals, be moved into one of the other non-mainstream categories, or simply disappear. All movements can't make the Mainstream list. Whether they do or not depends on how much use the movement gets and whether or not it's a dancer-pleaser. No one knows if Roll will make it, but it does seem to be enjoying its share of exposure at the present time.

tion. To fight the normal directional pull in Roll and turn in an opposite direction would be uncomfortable and most accomplished dancers would immediately react to the awkwardness of the movement.

Doing what is comfortable is most usually a tip off to the "correct way" of doing any movement in square dancing.



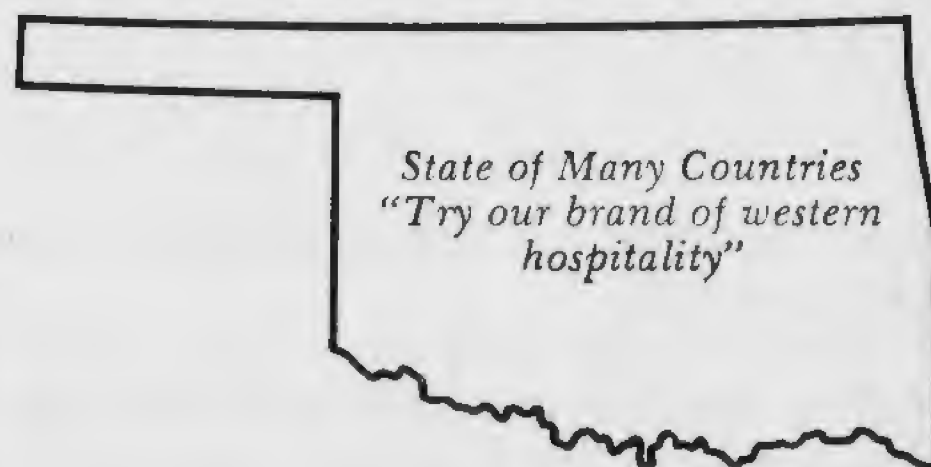


# 27<sup>th</sup> NATIONAL SQUARE DANCE CONVENTION®

MYRIAD CONVENTION CENTER

Oklahoma City, Oklahoma

June 22, 23, 24, 1978



**D**ID YOU KNOW? Lindsay, Oklahoma is known as the "Broomcorn Capitol of the World." The first known people to inhabit the area now called Oklahoma were the Folsoms, a prehistoric people who lived in the Panhandle 10,000 to 25,000 years ago. These come under the heading of little known facts about Oklahoma, the state that is hosting the 27th National Square Dance Convention June 22, 23, and 24, 1978.

We certainly hope that everyone is aware of the fact that the Convention will be held at the Myriad Convention Center in Oklahoma City and that the chairmen are hard at work at their various duties in putting this big affair together for the benefit and pleasure of square dancers all over. We also hope you've all made your plans and arrangements to attend and have taken care of the necessary registration forms. Remember, it's never too early!

## **Sooner Showcase**

Many of the people attending the 27th National will want to visit Indian City, U.S.A., either as a short trip from Oklahoma City or as an interesting stop during their drive to the Convention.

Indian City is easily reached by those arriving via the H.E. Bailey Turnpike through south central Oklahoma. Square dancers can leave the Turnpike on Highway 9, at Chickasha and drive west to Indian City which is located near Anadarko, Oklahoma. When they arrive, one of the few authentic restorations of American Indian dwellings and their way of life awaits their viewing. Indian guides will take visitors through the picturesque and interesting tour of life-sized villages. Square dancers will see how Plains Indians lived and conducted their lives before the white man came.

A highlight of the guided tours, the Indian City Dancers, perform for each tour. In addi-

tion, a very fine selection of arts and crafts is available in Indian Village for those who wish to purchase genuine hand-crafted Indian works. Included are pottery items made from the famous native red clay of Oklahoma.

Although it is an easy drive on into Oklahoma City from Anadarko, late arrivals driving RV's may wish to stay at the recently opened campground at Indian City. Facilities range from full service to a single spot under the trees in a valley of the old Indian country.

One of the "outside" events planned for the 27th National is the Professional Rodeo Cowboy Association's Rodeo which will be held June 23 and 24 at the State Fairgrounds in Oklahoma City. Produced by Jim Shoulders, the legendary holder of 16 world titles and honorary member of the Cowboy Hall of Fame, the rodeo will consist of six events plus horseback square dancing, Indian dances, a trained buffalo act and other entertainment.

For information on the rodeo, other special events, or on the Convention in general, write 27th National Square Dance Convention, P.O. Box 14586, Oklahoma City, Oklahoma 73114.

Whether you are coming from the East Coast, the West Coast, North, South or points in between and you're traveling by car, bus, train or plane, the most important thing to do right now is to see that you are properly registered. If you do not have a registration form, you'll find one in the center section of the October issue of SQUARE DANCING magazine. Or write to the Registration Chairman, P.O. Box 10814, Midwest City, Oklahoma 73110. They'll be happy to send you as many as you need, but don't delay — do it right now!



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# ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Colorado

Anyone who has been a member of and danced with an overseas club in any foreign country, Hawaii, Alaska or Puerto Rico, will be interested to learn that the 16th Annual Overseas Dancers Reunion will be held at the Four Seasons Motor Inn in Colorado Springs next August 2 to 5, 1978. Write to Registration Chairman Julius and Miriam Nestor, P.O. Box 114, Loveland 80537 or General Chairman Len and Elly Berquist, 14735 Sun Hills Drive,

Colorado Springs 80908 for further information.

Royal Gorge Promenaders of Canon City sponsored the very first square dance on the famous Royal Gorge Bridge. With just 30 days notice to the square dancing public, 200 dancers from 13 states danced on the bridge to earn a special badge. 25 squares danced on the parking lot and then at 9:30 P.M. they all marched down on onto the bridge where it was quite dark. No special type of activity of any sort had ever been allowed on the bridge because of the danger but it was filled with square dancers from end to end. Following the dancing on the bridge and while dancing back to the parking lot, the power went off and the group danced in the moonlight for the balance of the evening with a generator providing the power for the P.A. system. Al Horn called for the dancing and there was perfect sound clear across the canyon and dancers on the far end of the bridge were able to hear perfectly. People living on the far west end of Canon City could hear some of the activity as the sound funneled down the canyon some eight miles away.

## California

Fumblin' Feats Square Dance Club of Blythe will hold the 1st Annual Square Dance Festival on December 3rd. The location is the Palo Verde High School in Blythe and the dance

A first — Canon City, Colorado, square dancers dancing on the famous Royal Gorge Bridge (lower left) as caller Al Horn gets ready to do his thing with the moon shining over his head.



*Greetings of the Season — John and Lorraine Melrose*



## ROUND THE WORLD of SQUARE DANCING

will be preceded by a pot luck supper. Morris Sevada will call for the square dancing with Harvey and Maxine Webb in charge of round dancing. MC's will be Gene Darsand and Bud Copple.

For the third successive year square dancers will have a float in the Annual Tournament of Roses Parade in Pasadena January 2, 1978. Theme for the float will be "The International Language." In honor of the large delegations of square dancers who have visited this country and the hospitality extended to American dancers when they visit Japan, the float will have a large pink fan surrounded by a Japanese tea garden.

The Jokers of San Jose are planning a 25th Birthday Celebration set for December 10th and 11th. The group is excited and enthusiastic about having achieved 25 years of dancing as a club with their original caller, Johnny White. Ken Oburn, a former Joker, will be program chairman. Another former Joker, Jeanne Fischer will be M.C. for the Sunday brunch and Clark and Maxine Smith will be in charge of round dancing.

### New York

Twelve callers and their spouses attended a very successful Callers' School conducted by Dick Leger in Boonville in August. The seven-day course attracted callers from all parts of the northeast and was sponsored by Charlie and

Laurette Smith of Utica. The local newspaper carried an illustrated article about the school and about square dancing and calling. Another session has been scheduled for the same time next year.

### Illinois

Single Square Dancers U.S.A. held their 7th Annual Dance-A-Rama in Chicago over the Labor Day Weekend. 1,000 dancers attended the fun-filled weekend of square dancing, round dancing and clogging. The annual meeting and election of officers took place on Sunday afternoon following the dancing. The 1978 Dance-A-Rama will be held at the Atlanta Marriott Motor Hotel in Atlanta, Georgia, on September 1, 2, 3, 1978.

### Texas

The anniversary party given by and for Louis and Peggy Domingues at the Kerrville Municipal Auditorium last August, honoring their 50th Wedding Anniversary, included what was declared by many to be the best square dance ever held in Southwest Texas. Over 34 squares of dancers attended, representing clubs from the entire area as well as one couple each from Oklahoma, Florida and California. The auditorium was beautifully decorated with plants and flowers, gifts of old time friends and square dancers. Lee Kopman flew out from the East to call for the dance and Don and Pete Hickman handled the round dancing. Assisting Louis and Peggy were their children and grandchildren.

### Tennessee

Perched above a knoll on three acres of

Dick Leger (center) poses with the twelve callers and their partners at the conclusion of a successful callers' school in Boonville, New York.







Allemande Hall in Chattanooga, Tennessee (above). On the right (left to right) Bob and Joyce Merritt and Bus and Kitty Jones, members of the Board of Allemande Hall with caller Al Horn and his taw, Donna. (That Al Horn gets around. See pics page 41.)

wooded land amid an abundance of wild flowers and shrubs stands Allemande Hall. Allemande Hall was built by and for square dancers and it is superbly sounded, air-conditioned and heated. The grand opening of the hall was celebrated with a week-long celebration earlier this year, climaxed on Saturday night when the dance was preceded by an exhibition of historical dances of the past up to and including contemporary dancing. Authentic costumes worn by many of the dancers were very colorful and well done. Congresswoman Marion Lloyd of Tennessee dedicated the building and gave the dancers and square dancing in general a wonderful pat on the back for such a beautiful building and for the great activity that square dancing is and the good name it has throughout the world. Al Horn called for the approximately 75 squares of dancers who crammed into the building on that final night of celebration, giving Allemande Hall a great start.

#### Nebraska

The entire state of Nebraska was involved in a square dance training program for school teachers, callers and youth leaders the week after Thanksgiving. The Nebraska State Department of Education and the Nebraska Square and Round Dance Association joined forces to make this program possible. Mrs. Donna Rector served as Chairman of the education committee for square dancers. Workshops for teachers



were conducted in every region of the state by Bob Ruff, Whittier, California, a professional educator and caller/teacher with 30 years experience. Subjects covered included the basic skills and teaching techniques of square dancing, how to start this program at various grade levels, using contemporary music and dances, how to use a variety of material to maintain enthusiasm, and practice in creating dances.

#### Georgia

Abraham Baldwin Agricultural College in Tifton will be the locale for the Stallion Squares Fall Ball on November 19. Rod Blaylock is scheduled to call for the dancing which will take place at Thrash Gym. Stallion Squares is a college club and visitors are heartily welcome to come and join in the fun and fellowship (food, too). Dance time is 8 P.M.



# **THE FABULOUS AC-300. SOUND BY HILTON.**



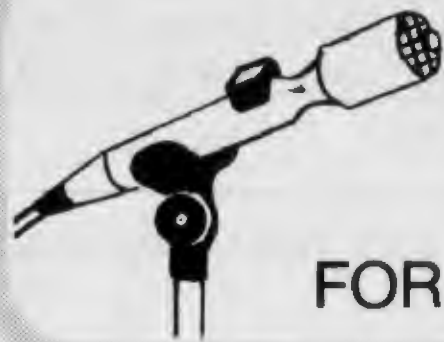
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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1977

## ISOLATED SIGHT CALLING

*By Jack Lasry*

**I**SOLATED SIGHT CALLING is a term I've coined to indicate that the caller is isolating four dancers into a "groupie" and will keep these four dancers together while creating a dance routine. You will need to have some specific knowledge about the starting formation so that you can easily return to a left allemande.

The basic group to start with is the Box 1-4 formation, set up by having the heads or sides square thru four hands. There are some things it is important to know about the Box 1-4 formation:

1. The four dancers, when properly placed, will allow for a left allemande.
2. One couple in the group is a matched couple — that is, they are with original partners. The other couple is "mismatched" — or with their opposites.
3. We also know that if we want to call a left allemande the dancers must be in proper boy-girl relationships and that the matched pair must be on the outside of the set and the mismatches on the inside.

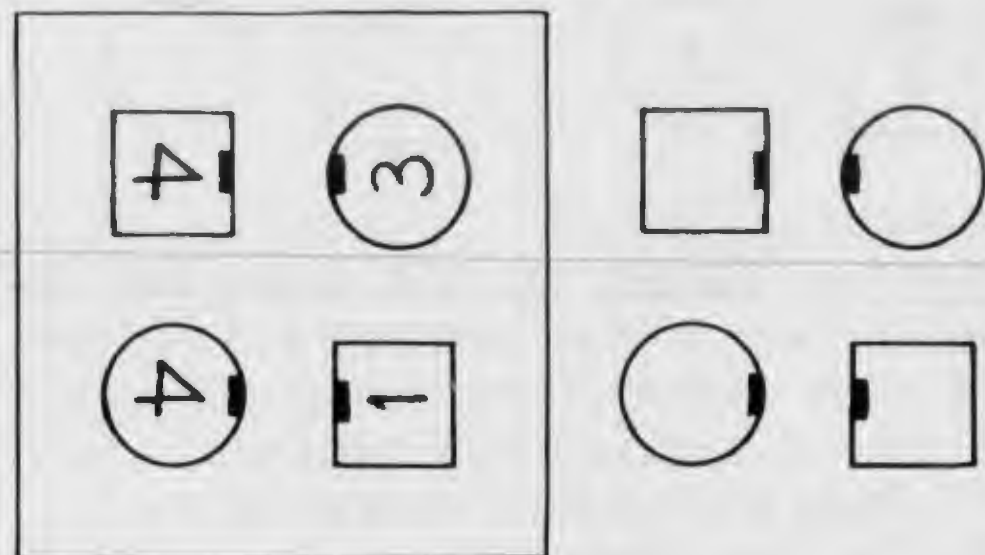
The basic principle of isolated sight is that you, the caller, will select choreography combinations that will keep the four dancers in your group very close together, so an allemande left is only a few moves away.

You will need several primary couples. They will be your matched pairs. I select three primary couples in different sets and this is done by the same methods discussed in the article on Sight Calling in the October issue of SQUARE DANCING magazine. I call some known zero dances that start in the Box 1-4

formation while I reinforce in my mind who the primary couples are. Once this is done I am ready to utilize the isolated sight as a valuable tool in keeping track of the dancers while I create danceable combinations for their enjoyment. One more note of preparation — be able to select figures (basics) that two couples can perform. Check the CALLERLAB lists and observe how few of the calls require all eight dancers.

Let's start simply and progress into showing how easily we can use most all of the basics and disguise from the dancers the fact that we are keeping four dancers close together.

### Basic Formation #1: Box 1-4 — Eight Chain Thru



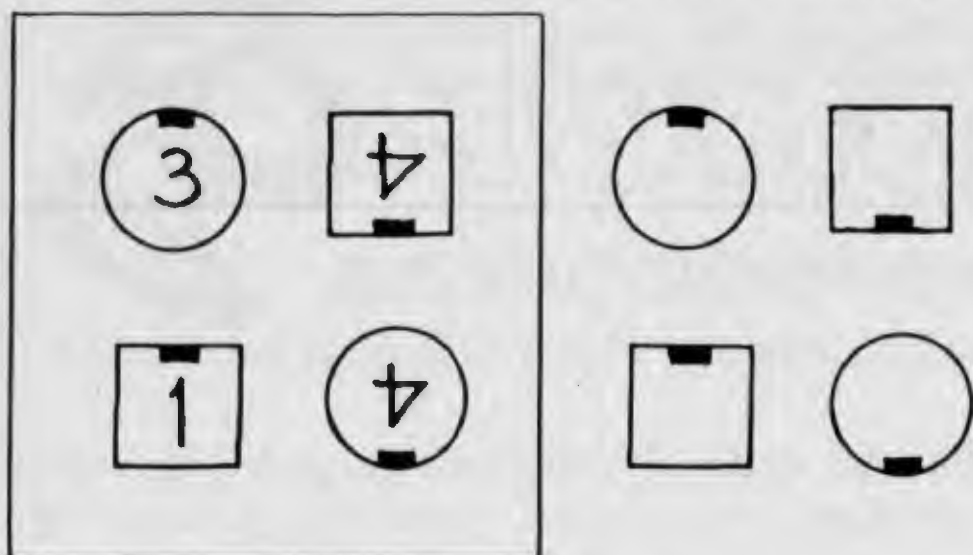
My group — number four couple primary matched pair, number one man — number three lady mismatched couple. I have drawn a square around *my* group. I will keep these four dancers together during my choreo creations.

We can select figures like swing thru, trades, scoot backs, spin the tops, etc., then work the dancers back to having the primary number four couple matched up, place them as the outside couple and call a left allemande. Remember, no spin chain thrus, no circulates unless called double. Eight chain thru or eight chain four will both work.

Think of all the possible combinations for these two facing couples that will keep them together.

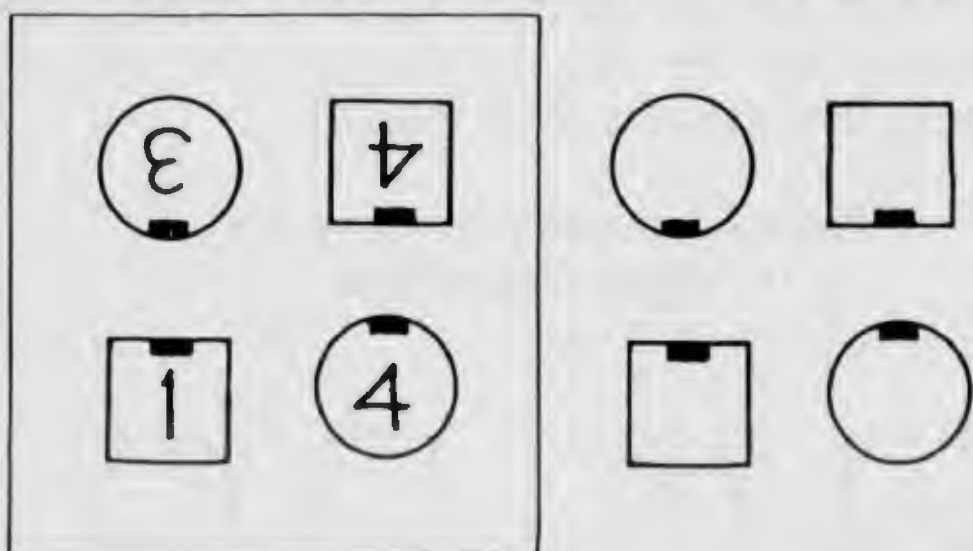


## Basic Formation #2: Box 1-4 – Curlique



From basic formation #2 I can select many calls – scoot backs, split circulates, walk and dodge, follow your neighbor, runs, etc. Then, after calling by combination, place the dancers back with the primary couple as the outside pair and you are ready for a left allemande. See how many combinations you can work.

## Basic Formation #3: Box 1-4 – Star Thru



Our four dancers are still facing but the square has been formed into lines and this gives the dancers another formation to use. Some basic patterns from here might include:

- (1) Right and left thru, dixie style
- (2) Pass thru, chase right
- (3) Right and left thru, flutter wheel
- (4) Pass thru, tag the line in

All of the above will keep the four dancers in the group together. How many can you come up with?

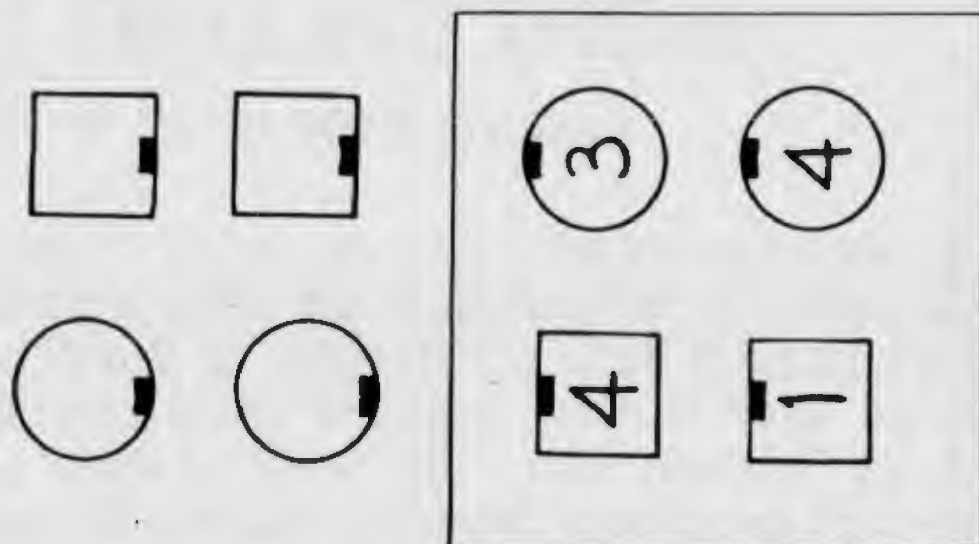
## Basic Formation #4: Box 1-4 Star Thru – Pass Thru – Bend the Line



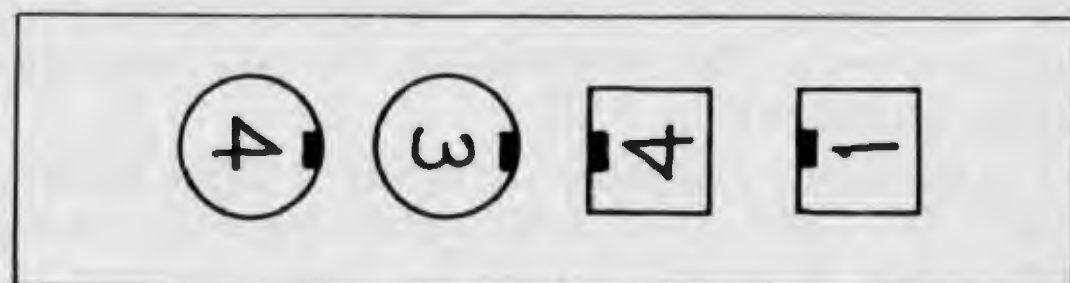
The group has now formed its own line with all four dancers in the same line. Observe your group. Lots of possibilities open up from this setup. Let us show you a few.

- (1) Pass thru, boys run
  - (2) Pass thru, tag the line right, wheel and deal
  - (3) Pass thru, chase right
- (All in the same wave.)

Also from the same line we can add the pass thru, wheel and deal which will result in a double pass thru setup, one couple behind the other.



This allows you to complete the double pass thru and the group will still be together. From the completed double pass thru formation a peel off, a centers in and cast off three-quarters, or a centers out will keep the group together. From the basic Formation #4 the line group can pass thru, wheel and deal, double pass thru and cloverleaf. Your group will all be lined up on the same side of the double pass thru formation.



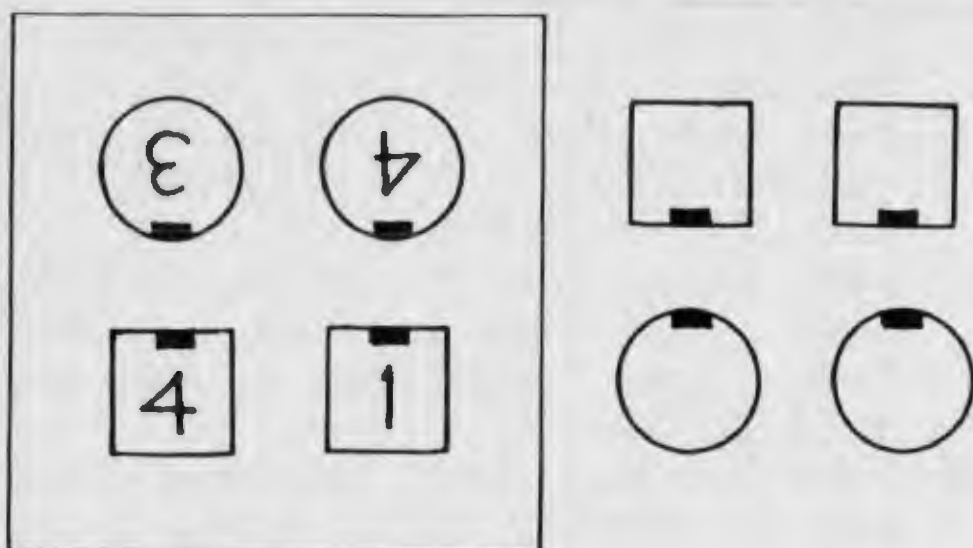
To easily resolve the set from here have the centers pass thru, star thru, pass thru, wheel and deal, centers square thru three-quarters, left allemande. You could also have the centers in

### SPECIAL WORKSHOP EDITORS

Jack Lasry	.....	Workshop Editor
Joy Cramlet	.....	Round Dances
Ken Kernan	.....	Ammunition



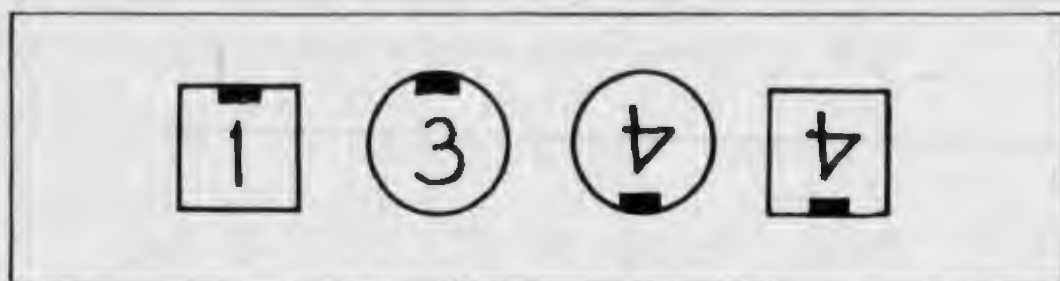
and cast off three-quarters after the completed double pass thru, placing the group in the setup where two boys are facing the two girls, still the same four dancers that make up your group.



A nice disguise at this point is to have the centers square thru four while the ends star thru and your group will be back to an eight chain thru box from which a do sa do to an ocean wave, recycle, dive thru, square thru three-quarters will bring the dancers into position for a left allemande. Your creative mind should allow you to expand upon this formation for an endless number of smooth dancing combinations.

#### Basic Formation #5:

#### Box 1-4 – Swing Thru – Boys Run



From the two-faced lines group come other possibilities.

- (1) Tags
- (2) Half tags
- (3) Ferris wheel, centers pass thru
- (4) Centers cross run
- (5) Centers cast off three quarters  
(to set up diamonds)
- (6) Couples circulate

The couples circulate gives the dancers the feeling of traveling to another spot in the set, but our "groupie" is still intact with one couple behind the other. A bend the line will put the group into a basic #4 line formation.

#### Basic Formation #6: The Column

The column can be set up from (1) Formation #3 with a touch one quarter, (2) Forma-

tion #4 with a touch one quarter. The difference is the location of the group. In (1) the group is together in a box circulate setup and in (2) the group is one side of the column. You can call an all eight circulate twice and keep your group together. The box group will end up with all on one side of the column. The line group will end up in a box circulate group of four at one end of the column. A trade and roll will get you out of the columns and back to facing lines.

It is possible to provide endless hours of dancing through the isolated formations and at all times be very close to resolving the set with a left allemande. You must still create "on your feet" the nice smooth flowing mixture of basics that make good square dancing, but you eliminate a lot of the worries regarding the ability to find your corner for a proper left allemande.

I have used for our discussion a group developed around the Box 1-4 but you can start with an "across the street" Box 3-2. Just remember to bring your mismatched couples "across the street" for the left allemande.

Start with Basic Formation #1 and grow slowly. You will gain confidence in sight calling and find the isolated sight calling program to be very effective.

#### SINGING CALL

#### ADIOS AMIGO

By C.O. Guest, Mesquite, Texas

**Record:** Kalox #1207, Flip Instrumental with C.O. Guest

OPENER, MIDDLE BREAK, ENDING

**Circle left adios amigo until tomorrow**

**We're gonna dance the night away**

**Allemande your corner do sa do your partner**

**The men star right one time**

**To the corner lady left allemande and**

**Swing your own and promenade**

**Adios amigo hasta la vista**

**And we're gonna dance the night away**

**FIGURE:**

**Heads promenade and go just halfway**

**Down the middle right and left thru**

**Square thru count me four hands**

**Meet the sides and swing thru**

**Now you scoot back and then recycle**

**To the corner swing the girl promenade**

**While the guitar plays a haunting melody**

**A haunting melody of love**

**SEQUENCE:** Opener, Figure twice, Middle break, Figure twice, Ending.



# ROUND DANCES

## I WANNA BE AROUND — Belco 272

**Choreographers:** Jack and Lee Ervin

**Comment:** Not a difficult two-step with very danceable music. One band with cues.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

### DANCE

- 1-4 Face to Face Two-Step ending Bk to Bk; Rock Side, —, Recov, —; Bk to Bk Two-Step ending facing partner; Rock Side, —, Recov to CLOSED M still facing WALL, —;
- 5-8 Side, Close, XIF to SIDECAR, —; Recov, Side, Thru to BANJO, —; Side, Behind, Side, Front; Pivot, —, 2 end SEMI-CLOSED facing LOD, —;
- 9-12 Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, 4; Dip Bk, —, Recov to CLOSED, —;
- 13-16 Turn Two-Step; Turn Two-Step end BUTTERFLY M face WALL; (Twirl) Side, Behind, Side, Touch; (Rev. Twirl) Side, Behind, Side, Touch;
- 17-20 Side, Close, XIF twd RLOD in LEFT-OPEN, —; Side, Close, XIF to CLOSED M face WALL, —; Side, Close, Fwd, —; Side, Close, Bk, —;
- 21-24 (LOD) Side, Close, Side, —; (RLOD) Side, Close, Side, —; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2, —;
- 25-28 Fwd, Close, Bk, Close; Walk, —, 2, —; Fwd, Close, Bk, Close; Walk, —, 2 to CLOSED M face WALL, —;
- 29-32 Turn Two-Step; Turn Two-Step; Side, Behind, Side, Thru to SEMI-CLOSED facing LOD;

SEQUENCE: Dance goes thru twice except second time thru meas 32 Step Side, Close, Apart, Point.

## LITTLE SNOW FLAKE — Belco 272

**Choreographers:** Ken Croft and Elena de Zordo

**Comment:** A busy two-step but not complicated. Very pleasant music. One band with cues.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

### DANCE

- 1-4 Walk Fwd, —, 2, —; Fwd Two-Step; Fwd, —, 2, —; Fwd Two-Step;

- 5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; (Rock Bk, —, 1/2 L Turn to VARSOUVIANNA, —;) Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;

- 9-12 Walk Fwd, —, 2, —; Fwd, Close, Bk, —; Back Up, —, 2, —; Bk, Close, Fwd, —;

- 13-16 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY M face WALL, —;

- 17-20 Side, Close, Turn Bk to Bk, —; Side, Close, Turn Face to Face, —; Side, Touch, Side, Touch; Side, —, Thru end in CLOSED, —;

- 21-24 Turn Two-Step; Turn Two-Step; (Twirl end in SEMI-CLOSED facing LOD) Walk Fwd, —, 2, —; Fwd, —, 1/4 R Turn face WALL in BUTTERFLY, —;

- 25-28 Repeat action meas 17-20;

- 29-32 Repeat action meas 21-24 except to end in CLOSED;

SEQUENCE: Dance — Dance — Meas 1-16 plus Ending.

Ending:

- 1-2 Solo Roll LOD, —, 2, —; Apart, Point, —, —.

## CARMEN-CARMELA — Hi Hat 956

**Choreographers:** Pete and Carmel Murbach

**Comment:** An advanced two-step with very good big band music. The speed of record should be slightly increased.

### INTRODUCTION

- 1-4 OPEN face LOD Wait; Apart, Behind, 1/4 L Solo, Turn Away Two-Step end M face COH; Rock Fwd, 1/2 L Turn, Together Two-Step end BUTTERFLY M face WALL; (Twirl) Side, Behind, Side, Pickup to CLOSED M face DIAGONAL LOD & WALL;

### PART A

- 1-4 (Whisk) Fwd, —, Side Rise, XIB; Thru, —, 2, Blend to BANJO M face LOD & COH; L Turn, —, Side, Bk M face RLOD & WALL; L Turn, —, Side, Fwd M facing LOD;

- 5-8 (Bk, Close, Fwd, Swivel to SEMI-CLOSED face LOD) Fwd, Close, Bk, Flick; Rock Fwd, Recov, Fwd, Pickup to CLOSED; Gaucho, 2, 3, 4; 5, 6, 7, 8;

### PART B

- 1-4 Open Telemark to end SEMI-CLOSED DIAGONAL LOD & WALL; Thru, —, 2, Blend to CONTRA-BANJO face DIAGONAL LOD & COH; Full Double Rev to end CLOSED M face LOD; 3/4 Double Rev end M face WALL;

- 5-8 (Hover) Fwd, —, Side Rise, Recov to



SEMI-CLOSED face LOD; Manuv to CLOSED M face RLOD, —, Pivot, 2 M face LOD; Fwd, Close, Bk Up, 2; Bk, Close, Fwd, Close;

#### PART C

- 1-4 (Swing) Side, Step/Step, Side, Step/Step; Turn to SEMI-CLOSED face COH Rock Bk, Recov (tuck-in), Two-Step;; (W Under, 2, Rock Bk, Recov) In Place Two-Step end BUTTERFLY M face COH,, Rock Bk, Recov; Change Sides Two-Step,, On Arnd Two-Step end M face WALL in BUTTERFLY;;
- 5-8 Side, Behind, Side/Close, Side; Thru to OPEN face LOD, Turn in to LEFT-OPEN face RLOD, Bk/Lock, Bk; (Twirl face LOD in SEMI-CLOSED Fwd Two-Step) 1/2 L Turn, 2 face LOD, Fwd Two-Step;; Swivel, Swivel, Pickup Two-Step;;

SEQUENCE: A — B — C — A — B — C thru meas 7 end in CLOSED M face WALL Dip Bk & Hold.

#### VICTORIA WALTZ — Hi-Hat 956

**Choreographers:** Charles and Edna Batchelor

**Comment:** An easy waltz. The tune of the music is unusual. Slightly increase speed.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

#### DANCE

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; Waltz Balance L, 2, 3; (Rev Twirl) Manuv, 2, 3 to CLOSED M face RLOD;
- 5-8 (R) Waltz Turn; (R) Waltz Turn end SEMI-CLOSED face LOD; (Twirl) Fwd, 2, Close; Fwd, 1/4 R Turn face WALL in BUTTERFLY, Close;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;
- 17-20 Cross Thru, Side, Close; Cross thru, Side, Close; Side, Draw, Close; Side, Draw, Close;
- 21-24 Repeat action meas 17-20 except to end in OPEN facing LOD;
- 25-28 Fwd Waltz; Turn In, 2, 3 face RLOD in LEFT-OPEN; Bwd Waltz, 2, 3; 1/4 L Turn M face WALL in CLOSED, Side, Close;
- 29-32 Dip Center, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn M face LOD; 1/4 R Turn M face WALL in BUTTERFLY, Side, Close;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 (Twirl) In Place, 2, Apart; Point, —, —.

#### SWEET SARAH — Grenn 14253

**Choreographer:** Vernon Porter

**Comment:** An easy level two-step with good music.

#### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

#### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; (Side, Close, Cross to BANJO) Bk, Close, Fwd to BANJO facing LOD, —;
- 5-8 Fwd, Lock, Fwd, Lock; Walk, —, 2 M face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED face LOD;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL;

#### PART B

- 17-20 Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;
- 21-24 Rock Apart, —, Recov, —; Change Sides, 2, 3 M face COH, —; Side, —, Behind, —; Side, Close, Side, —;
- 25-28 Repeat action meas 21-24 except to end M facing WALL in BUTTERFLY;
- 29-32 Circle Away, —, 2, —; Fwd Two-Step; Together, —, 2, —; Fwd Two-Step to SEMI-CLOSED;

SEQUENCE: A — B — A — B plus Quick Apart/Point.

#### FANCY PANTS — Grenn 14253

**Choreographers:** Stan and Ethel Bieda

**Comment:** The routine is not difficult. The cue sheet notes that the tempo should be adjusted for comfortable dancing. However, when the record is slowed sufficiently there is some distortion in the music.

#### INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Hop Side, Touch, Hop Side, Touch; Hop Side, Touch, Hop Side, Touch;

#### PART A

- 1-4 Side, Close, Turn Bk to Bk, —; Side, Close, Turn to face LOD in OPEN, —; Lunge Fwd Turn In, —, Recov to LEFT-OPEN facing RLOD, —; Fwd Two-Step;

5-8 Starting RLOD repeat action meas 1-4 Part A end facing LOD in OPEN;

#### PART B

- 1-4 Point Fwd, —, Touch, —; Fwd Two-Step; Point Fwd, —, Touch, —; Fwd Two-Step;
- 5-8 Circle Away, —, 2, —; Step, Close, Step,



—; Together, —, 2, —; Stamp, Stamp,  
Stamp in BUTTERFLY, —;

#### PART C

1-4 XIF, —, Recov, —; Side, Close, Side, —;  
XIF, —, Recov, —; Side, Close, Side end  
in OPEN facing LOD, —;

5-8 Fwd Two-Step; Fwd Two-Step; Skip, —,  
2, —; 3, —, 4 to BUTTERFLY M face  
WALL, —;

SEQUENCE: Dance goes thru three times plus  
Ending.

Ending:

1-4 OPEN Fwd Two-Step; Fwd Two-Step;  
Walk, —, 2, —; Turn Away, —, Chug/  
Booms A Daisy, —.

### WIND ME UP — Rhythm Records 501

Choreographers: Dave and Nita Smith

Comment: Easy level two-step with cues on one  
side. Music is rather monotonous.

#### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —,  
Point, —; Together to OPEN face LOD,  
—, Touch, —;

5-8 Circle Away Two-Step; Together Two-  
Step to SEMI-CLOSED; Fwd, Close, Bk,  
—; Bk, Close, Fwd, —;

#### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Fwd,  
Close, Bk, Close; Walk, —, 2 M face  
WALL in CLOSED, —;

5-8 Side, Close, Fwd, —; Side, Close, Thru  
to SEMI-CLOSED facing LOD, —;  
CLOSED M face WALL Side, Behind,  
Side, Thru to SEMI-CLOSED; Pickup to  
CLOSED M face LOD, —, 2, —;

9-12 Side, Close, XIF to SIDECAR, —; Side,  
Close, XIF to BANJO, —; Fwd, Close,  
Fwd, Close; Walk, —, 2 to CLOSED M  
face WALL, —;

13-16 Turn Two-Step; Turn Two-Step end in  
SEMI-CLOSED face LOD; (Twirl) Walk,  
—, 2, —; SEMI-CLOSED 3, —, 4, —;

#### PART B

1-4 BUTTERFLY M face WALL Face to  
Face Two-Step; Bk to Bk Two-Step end  
OPEN face LOD; Circle Away Two-  
Step; Together Two-Step end BUTTER-  
FLY BANJO M face WALL;

5-8 Wheel, 2, 3, —; 4, 5, 6 M face WALL in  
BUTTERFLY, —; Side, Behind, Side,  
Front; Side, Behind, Side, Thru to  
SEMI-CLOSED;

SEQUENCE: A — A — B — A plus Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step; Roll  
LOD, 2, 3, 4 to OPEN face LOD; Fwd,  
—, Point, —.

### SINGING CALL

#### TEXAS WOMAN

By Tony Oxendine, Sumter, South Carolina  
Record: Ranch House #502, Flip Instrumental  
with Tony Oxendine

OPENER, MIDDLE BREAK, ENDING

Sitting in a railroad station

I got my tickets and my bags are packed

Walk all around your corner

See Saw your own

Men star right one time and then

Left allemande the corner lady

Swing your own and promenade

I can't erase the face that

I left standing sadly crying by the door

FIGURE:

Head couples promenade her halfway

Down the middle right and left thru

Flutter wheel and sweep a quarter

Pass thru then right and left thru

Roll the girl away pass thru

Do a U turn back and swing

Left aliemande and promenade

If there's a reason for my staying

Texas woman you're the one

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.

### SINGING CALL

#### GONE ON THE OTHER HAND

By Earl Rich, Reno, Nevada  
Record: Lightning S #5033, Flip Instrumental  
with Earl Rich

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Some day I think I'll take up thinking

Try my best to understand

Why she'd be lovin' me forever and

Leaving on the other hand

Left allemande the corner do sa do

Left allemande and promenade

The one who said she'd stay forever

Is gone on the other hand

FIGURE:

Heads promenade go halfway around

Lead right circle make a line of four

Up to the middle and back pass thru

Chase right boys run cross trail thru

Swing the corner lady

Swing that girl and promenade

The one who said she'd stay forever

Is gone on the other hand

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



## TAKE A GOOD LOOK

Our diagrammed movement (see page 22), Chain Reaction, has been done for quite some time in many experimental workshops. We've gone to several sources for these drills which use the movement. Give them a try.

Heads right and left thru  
Cross trail, go around one  
Squeeze in and line up four  
Pass thru, wheel and deal  
Centers do sa do to an ocean wave  
Chain reaction  
Boys trade, swing thru  
Right and left thru  
Dive thru, do sa do to an ocean wave  
Chain reaction  
Boys run, wheel and deal  
Left allemande

Heads lead right circle to a line  
Pass thru, wheel and deal  
Outsides crowd in line up four  
Pass thru, wheel and deal  
Centers (girls) do sa do  
To an ocean wave  
Chain reaction  
Centers trade, boys run  
Pass thru, wheel and deal  
Outsides crowd in line up four  
Pass thru, wheel and deal  
Zoom, centers (boys) do sa do  
To an ocean wave  
Chain reaction, swing thru  
Scoot back, boys run  
Left allemande

Sides do sa do, fan the top  
Chain reaction, boys run  
Bend the line  
Slide thru, pass thru  
Left allemande

Heads lead right circle to a line  
Pass thru, wheel and deal  
Centers swing thru  
Chain reaction, boys run  
Cast right one quarter  
Couples circulate, wheel and deal  
Left allemande

Sides star thru, zoom  
Centers swing thru  
Chain reaction, boys run  
Cast right one quarter  
Couples circulate, bend the line  
Half square thru, trade by  
Square thru three quarters  
Left allemande

Heads pass the ocean  
Chain reaction  
Boys run, wheel and deal  
Left allemande

## HEADS ROLL

By Bronc Wise, Long Beach, California  
Heads rollaway, all eight circle left  
Girls pass thru, separate around one to a line  
Pass thru, boys fold  
Step to a wave, walk and dodge  
Partner trade, right and left thru  
Slide thru, eight chain three  
Left allemande

## SINGING CALL

### YOU'RE EVERYTHING

By Ron Schneider, Bradenton, Florida  
Record: Dance Ranch #641, Flip Instrumental  
with Ron Schneider

OPENER:

Sides face grand square  
Just in case you ever get the feeling  
That I'm not proud to tell the  
world you're mine  
If you don't think I've built  
my world around you  
Here's my favorite love song one more time  
Four ladies chain chain 'em back  
Turn that lady round and promenade  
Promenade tonight take a walk  
go round the ring  
You're my sunshine you're my world  
You're my everything

MIDDLE BREAK, ENDING

Allemande left that corner  
Grand old right and left  
When you meet that lady over there  
Do sa do and promenade her  
And when you're home sides face grand square  
You're my sunshine you're my love  
You're every single thing I ever dreamed of  
You're my moon at night the wrong I right  
And every song I sing you're my sunshine  
You're my world you're everything

FIGURE:

Heads promenade halfway around now  
Square thru in the middle and you go  
When you do swing thru and boys run right  
Ferris wheel go moving round  
Right and left thru  
Pass thru and swing the corner  
Swing the lady round and promenade  
Promenade tonight go walking around that ring  
You're my sunshine you're my world  
You're everything

SEQUENCE: Opener, Figure twice, Middle  
break, Figure twice, Ending.



# AMMUNITION

Variety is the name of the game in square dancing and the amazing thing is that to have variety doesn't mean to be difficult or to add new terminology. Good old directional calling will handle the first two dances — the next pair are fun traditionals and the last one is a prompted call that fits the coming Holiday Season.

**Heads pass thru, separate around one  
Into the middle, right and left thru  
Now lead to the right, nobody there  
California twirl, lead to the right  
Left allemande**

**Couple number one go down the center  
Split number three to a line of four  
Forward four and four back out  
Centers arch ends turn out  
Go around two to lines of three  
Forward six and back away  
Couple number three come down the middle  
Separate around one to lines of four  
Centers rollaway  
Same four star right to the corner  
Allemande left**

**RIGHT HAND HIGH, LEFT LADY UNDER  
Heads lead right and circle four  
Head gents leave that lady in a line of three  
It's home you go and there you be  
Lines forward six and back you go  
Right hand high, left lady under**

NOTE: Men cross the girls in front of them by making an arch with the right hand lady and pulling the left lady thru the arch. After the girls have crossed and changed sides, they step into place alongside the lone men to form new lines of three and new lone men.

**Cross the girls and go like thunder  
New lines of six go forward and back  
Right hand high, left one low  
Cross the girls and let them go  
New lines of six as you did before  
Forward six and back once more  
Right hand high, left one low  
Spin the girls and let them go  
Brand new lines as you did before  
Forward six and back once more  
Right hand high, left one low  
Cross them over and away they go  
All join hands and circle eight  
Allemande left.**

**DIP AND DIVE AROUND THE SQUARE  
Promenade and around you march  
Head couples wheel now make an arch  
Dip and dive around the square  
Over and under with your lady fair  
One more dip and one more dive  
It's all the way back now look alive  
Right and left thru and turn em too  
Cross trail back here's what you do  
Allemande left.**

EXPLANATION: Head couples wheel around and make an arch. Side couples dive thru the arch and moving forward counter-clockwise around the square, immediately make an arch. After arching the head couples move forward around the square in a clockwise direction and dive thru the arches formed by the side couples. This dipping and diving is repeated once more until all couples have moved completely once around the square and have returned to their starting place.

## SINGING CALL ADAPTATION

### WINTER WONDERLAND QUADRILLE

Adapted by Ken Kernen  
Canoga Park, California

**Record: Top 25112 or Windsor 5050**

OPENER, MIDDLE BREAK, ENDING

Intro — — — —, — — Head ladies chain

1-8 — — — —, — — Side ladies chain

9-16 — — — —, — — Head ladies chain

17-24 — — — —, — — Side ladies chain

25-32 — — — —, Four men star right

33-40 — — — —, — — Back by the left

41-48 — — — —, Pick up partner promenade

49-56 — — — —, — — — —

57-64 — — — —, Head (side) couples right and left thru

FIGURE:

1-8 — — — —, — — Pass thru

9-16 — — Promenade halfway, sides (heads) right and left thru

17-24 — — — —, — — Pass thru

25-32 — — Promenade halfway, — — — —

33-40 — — Circle left, — — — —

41-48 — — Swing corner, — — — —

49-56 — — Promenade, — — — —

57-64 — — — —, — (Heads right and left thru) (Head ladies chain)

SEQUENCE: Opener, figure twice for heads, middle break, figure twice for sides, ending

NOTE: Because this music is strongly phrased, the dance is the most pleasing for the dancers when it is prompted. The calls above have been arranged for easy prompting and you will note that each dash represents a beat of music.



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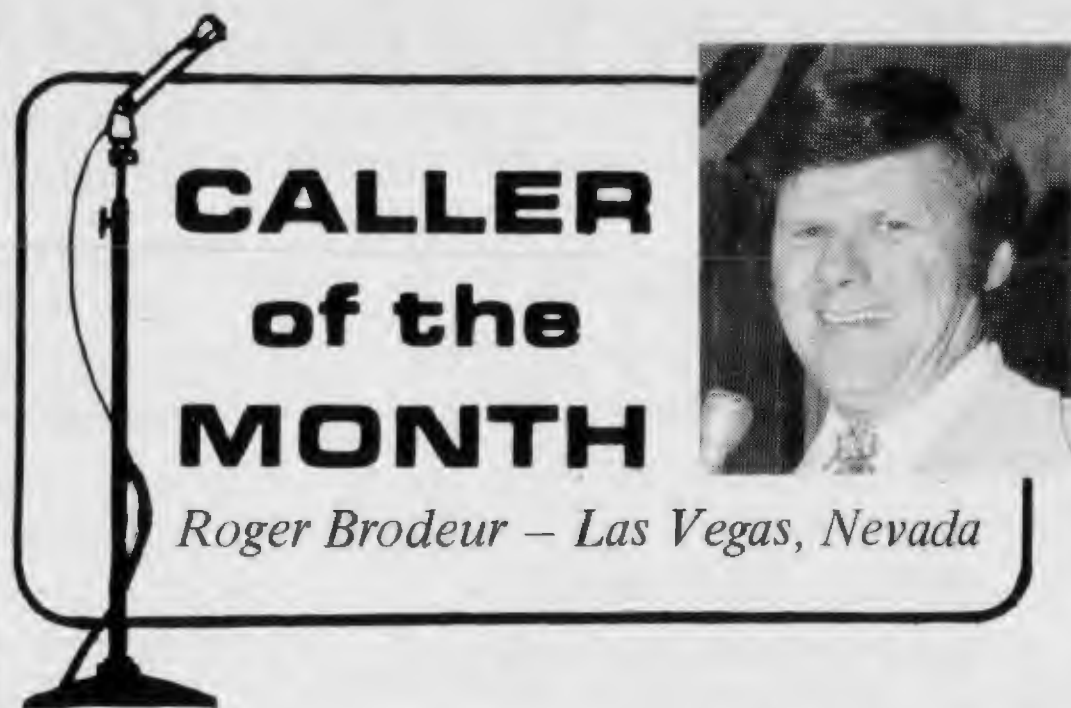
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Roger Brodeur — Las Vegas, Nevada

SQUARE DANCING came into the life of Roger Brodeur in Johnson, Rhode Island, back in 1965. Classes were held at the home of the caller, Lee Landi, every Sunday. After graduation, Roger served as president of the sponsoring club, Swinging Squares. Later a good friend and caller, Joe Alarie, suggested that he and Roger practice a singing call as a duet for a camp and dance weekend. This proved to be quite successful and Joe continued to work with Roger, teaching him all he knew about calling techniques. This was to be the beginning of the square dance fever.

Roger's first club and one which holds a special place for him is the Swinging Stars of Las Vegas. He was hired in 1969 to call for the group after their own caller resigned and moved out of state. At the present time Roger calls for the Circle 8's, a family club in Boulder City, Teacup Squares, a teen and preteen group, Jolly Seniors, a group of senior citizens, the Las Vegas Chapter of the Bachelors 'n' Bachelorettes and the Camping Promenaders (NCHA sponsored).

Roger and Mary were married in 1972 and Mary has been his greatest inspiration in the



calling field. They have attended two sessions of the Callers' College in Estes Park, Colorado, as well as the callers' clinics held locally. Roger is a member of CALLERLAB and has served three separate terms as president of the Southern Nevada Callers Association.

Roger and Mary do several festivals each year and they own and operate "The Square Dance Barn" in Las Vegas, a small square dance hall where local clubs hold workshops, classes, meetings, etc. This past summer the Brodeurs traveled through the Southern part of the United States, calling for clubs along the way.

"As long as there is square dancing in the world, we plan to be right there, totally involved," says Roger. "Hopefully, a small contribution for the good of all can be left behind, making it a better square dance world for tomorrow."

(LETTERS, continued from page 3)

tremendous show, the acts were great and the end result was terrific. . . . There is one complaint that I do have. As a square dancer I was amazed at the antics of Jerry Lewis during the square dance performance. I think he was very inconsiderate to take the mike from the caller and proceed to mess up the dancers' performance. We have been trying for years to present a good image to the public. No way did Jerry Lewis enhance this image. . . . Why does it seem to be a national impulse to "put down" square dancing by the non-dancers? . . . Square dancers should remember that to portray square dancing's image to its finest we should always be aware of situations such as this and try to combat them at all times.

Russ Moorhouse  
Warehouse Point, Connecticut

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### MERRY CHRISTMAS and HAPPY NEW YEAR

From Mac and Lou, Bill and Betty Claywell, Jim and Brenda Coppinger, Harold and Tink Kelley, Larry and Vicki Letson, Bob and Amelia Augustin.

Dear Editor:

Congratulations on the most appealing Basic and Extended Mainstream Handbooks ever. Also the article on Blocks is fantastic, I hope everyone pays attention and realizes the unselfish hours of work you and your staff spent into putting this together. Keep up the good work! I continue to admire your magazine.

Dick Kenyon  
Glendale, Arizona

Handbook of Extended and Mainstream Basics. My congratulations on a superb job! When I wrote my comments after receiving the Basic Handbook I should have known that you had already set in motion some of the things I was just beginning to think about. In my opinion, you have shown excellent judgment in following the CALLERLAB plateaus and blending them into the established classifications which you initiated years ago.

Dear Editor:

I have just received my copy of the new

Ralph Hay  
Aurora, Colorado

## RED BOOT ENTERPRISES



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Johnny  
Jones

### NEW RELEASES

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RB 131	I GOT THE HOSS by Johnny Jones
RBS 1237	YOU PICKED A FINE TIME TO LEAVE ME
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Johnnie  
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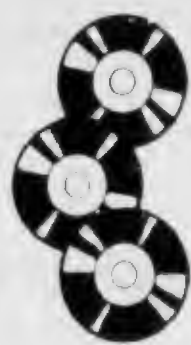
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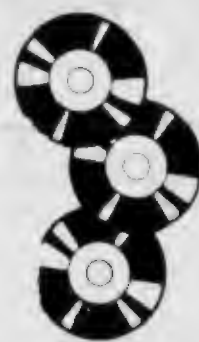
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Dear Editor:

We have read your magazine for many years and have enjoyed it always. I especially liked the article on Challenge Dancing. Now that we have convinced the callers and the dancers that challenge dancing is not fast dancing, let us get started on "Challenge Dancing is not learning new terms."

Bernice Rilling  
Rockford, Illinois

Dear Editor:

Since May 6, the anxiety, enthusiasm (and

moreover) pride have been building up at an incredible rate and they all peaked on August 8th when John Kaltenthaler made the official (Silver Spur) presentation on your behalf. Paulette and I are fully aware of how much our square and round dance friends contributed in making it all possible for us to attain the Silver Spur, but we are eternally grateful to you for favorably considering us as your 11th recipients. We are profoundly humble and proud to display the Silver Spur in a conspicuous place in our home to symbolize square dancing's most

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Corky and Paulette Pell, San Antonio, Texas

## The Traveling Callers' Guide

**T**HIS IS AN ANNUAL SERVICE feature of SQUARE DANCING magazine and each year about this time we almost decide to drop the project. Then, as we usually end up doing, we list the same ones as before indicating to those clubs and dancers that these are traveling callers and that any group wishing to make use of their services should write them directly for dates, fees, etc. SQUARE DANCING magazine takes no responsibility and in no way acts as an agent for any callers and we do not by listing these names endorse any of them.

**Anderson, Ken** RD 3, Honesdale, Pa. 18431

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**Bausch, Harold** 2120 Jaynes St., Fremont, Ne. 68025 May, Ill., Mich., Ind; June Northeast States

**Bessette, Ron** 15 Edith Court, Wayne, N.J. 07470

**Bower, Ken** 41756 Thornton, Hemet, Ca. 92343

**Brownlee, Al "Tex"** Fontana Village Resort, Fontana Dam, N.C. 28733 Jan. 25th thru Feb. 15th, Hawaii State Convention; Feb., Mar., Apr., Ohio, Ky., Va.

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## SINGING CALLS

### YOU'RE EVERYTHING — Dance Ranch 641

Key: C      Tempo: 130      Range: HC  
Caller: Ron Schneider      LC

**Synopsis:** Complete call printed in Workshop.

**Comment:** Nice music, average dance figures. Time should be acceptable for callers use. Ron does nice job with an assist on vocal chorus. Rating: ☆☆

### ADIOS AMIGO — Kalox 1207

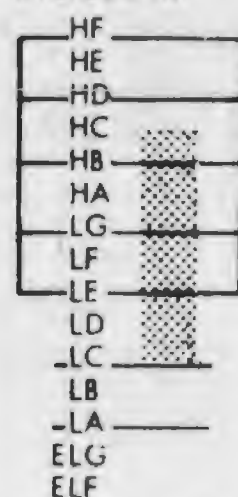
Key: C & C Minor      Tempo: 128      Range: HD  
Caller: C.O. Guest      LC

**Synopsis:** Complete call printed in Workshop

**Comment:** C.O. keeps putting 'em out and this is one of his specialities. The tune is well recorded and gives a flavor most dancers will like. Figure is adequate. Rating: ☆☆+

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



**IT'S A SIN MY DARLING HOW I LOVE YOU**  
— Lore 1160

**Key: A**      **Tempo: 130**      **Range: HC Sharp**  
**Caller: Dwight Burger**      **LA**

**Synopsis:** (Break) Four ladies chain — join hands circle left — girls to center — men sashay — circle left — girls to center — men sashay — circle to left — left allemande corner — grand right and left — promenade (Figure) Heads lead to right circle to line — up and back — curlique — coordinate — boys move up — bend the line — star thru — pass to center — square thru three quarters — swing corner — promenade.

**Comment:** Music is average and figure has been used in many other releases; Nothing new in choreography.      Rating: ☆ +

**ALABAMA JUBILEE — Red Boot Star 1236**

**Key: G**      **Tempo: 134**      **Range: HB**  
**Caller: Elmer Sheffield, Jr.**      **LA**

**Synopsis:** (Break) Four ladies promenade the ring — swing partner — join hands circle — allemande left — weave ring — swing — promenade (Figure) Heads promenade half-way — sides right and left thru — square thru four hands — do sa do corner — eight chain four — swing that girl — promenade.

**Comment:** This was due for a re-release by some company. The tempo moves the dancers as is expected. Figure is easy. Callers may want to use this in their programming for all groups.      Rating: ☆ ☆

**NO TEARS MILADY — Red Boot 228**

**Key: C & D**      **Tempo: 128**      **Range: HC**  
**Caller: Mel Roberts**      **LC**

**Synopsis:** (Break) Four ladies chain three quarters round — join hands circle left — roll-away — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — two and four star thru — do sa do — pass thru — swing

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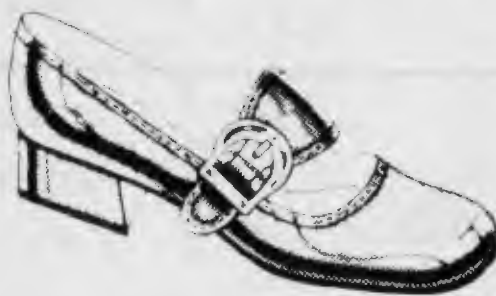
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corner — left allemande new corner — weave ring — do sa do — promenade.

**Comment:** Very easy dance movement with good music. A modulation on last chorus for eight beats didn't seem necessary but will not distract dancer reaction. Average release by Red Boot, nothing outstanding.

Rating: ☆ +

**BABY YOU LOOK GOOD TO ME TONIGHT**  
— Red Boot Star 1235

Key: F Tempo: 130

Range: HD

Caller: Johnnie Wykoff

LC

Synopsis: (Break) Walk around corner — see

saw own — boys star right once around — star promenade with arm around — girls roll back — allemande left — weave ring — do sa do — promenade (Figure) Head two couples promenade halfway — walk in square thru four hands — outside two right and left thru — pass thru — trade by — curlique — scoot back twice — first the boys now the girls — swing that corner — promenade.

**Comment:** Fine Banjo use in this instrumental with good country feel for square dancing. Nice use of Scoot Back in the figure with good timing. Nice job by Johnnie.

Rating: ☆ ☆ +

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Ken Bower

### RECENT RELEASES

#### C-102 ROADRUNNER ROMP

(Patter) Called side by  
Jerry Haag

#### C-201 SOMETHING ABOUT YOU BABY I LIKE (Flip Inst.)

by Jerry Haag

#### C-302 SOMEBODY LOVES YOU

(Flip Inst.) by Gary Shoemake

#### C-401 IF I HAD TO DO IT ALL OVER AGAIN (Flip Inst.)

by Beryl Main

#### C-602 FIVE FOOT TWO (Round Dance) by John and Wanda Winter



John and Wanda Winter



**LOUISE — Red Boot 227****Key: F****Tempo: 132****Range: HD****Caller: Ralph Silvius****LC**

**Synopsis:** (Break) Circle left — left allemande — do sa do — boys star left — turn thru — left allemande — swing — promenade (Optional Break) Heads in grand parade (Figure) Heads promenade halfway around — lead right circle to line — walk up and back — right and left thru — flutter wheel — sweep a quarter — pass thru — swing corner — left allemande — promenade.

**Comment:** Recording on this release seems thin and not as full as usual. Good tune. Easy figure and dancers will probably relate to the tune. Most callers can handle without problems. Rating: ☆☆

**CLAP HANDS HERE COMES CHARLEY —****Scope 167****Key: B Flat****Tempo: 128****Range: HB Flat****Caller: Mac McCullar****LD**

**Synopsis:** (Break) Four ladies promenade — swing — circle left — allemande left — do sa do — four men promenade inside once around — your lady curlique — boys run to right — left allemande — promenade (Figure) Head couples square thru four hands — when meet the sides slide thru — pass thru — chase right — boys run to right — square thru three quarters — allemande left corner — do sa do own — go back and swing corner — promenade.

**Comment:** A good old tune that was popular years ago. Figure uses Chase Right and keeps dancers moving. This release is not outstanding but average, leaving the caller to generate his own excitement if needed. Rating: ☆☆

**PAPER DOLL — Chinook 003****Key: C****Tempo: 128****Range: HC****Caller: Daryl Clendenin****LA**

**Synopsis:** (Break) Allemande left — pull partner

by — turn right hand lady by left — partner by the right — wrong way thar back up boys — shoot star — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — split outside two — around one — make a line — curlique — boys run now — swing corner — promenade.

**Comment:** Fine instrumental and should do well if callers can find melody line. Figure adapts well and good use of rhythm track.

Rating: ☆☆☆

**OLE RATTLER — River Boat 113****Key: C****Tempo: 128****Range: HD****Caller: Dave Abbott****LB**

**Synopsis:** (Break) Circle left — boys star right once around — pick up partner arm around — girls step out backtrack two times around — left allemande — do sa do — promenade (Figure) One and three promenade once around — sides square thru four hands — right and left thru — swing thru two by two — boys run — half tag trade and roll — swing corner — promenade.

**Comment:** Suggest that Riverboat Records distinguish the difference in called and instrumental side in a more pronounced way. Callers name is on both sides making it difficult to determine which side to play. Western flavor on music, figure satisfactory and call is above average. Rating: ☆☆

**GONE ON THE OTHER HAND —****Lightning S 5033****Key: B****Tempo: 128****Range: HB****Caller: Earl Rich****LA Sharp**

**Synopsis:** Complete call printed in Workshop.

**Comment:** Another use of chase right in the figure but music and choreography along with timing is above average. Good instrumental by Lightning S. Rating: ☆☆

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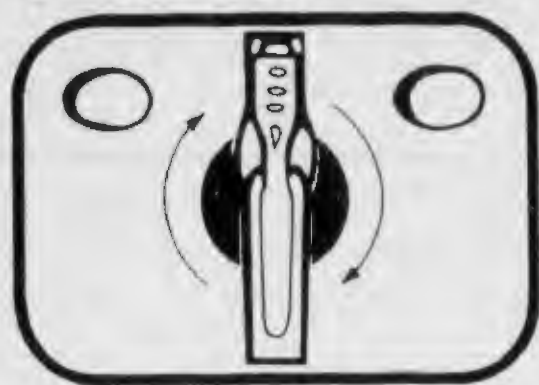
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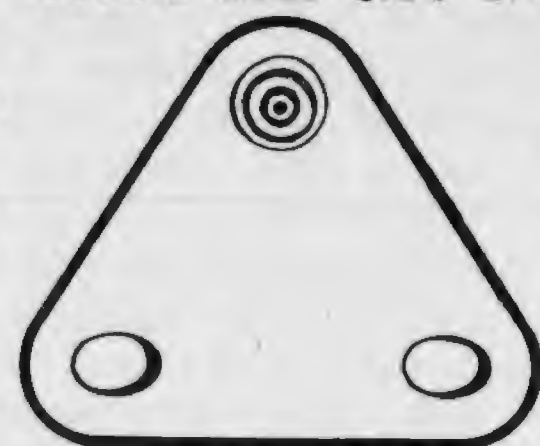
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## THIS OLD PIANO — D & R 120

**Key:** G & A Flat **Tempo:** 128 **Range:** HE Flat

**Caller:** Ron Hunter

**LD**

**Synopsis:** (Break) Four ladies promenade once around — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads right and left thru — roll a half sashay — pass thru — separate around one — make a line — walk in right and left thru again — pass the ocean — girls trade — recycle — dive thru — square thru three quarters — swing corner — promenade.

**Comment:** This release may not be as successful

as it could have been due to another company releasing same number recently. Music is not up to par of other release. Ron does a nice job but too bad companies do not know ahead what is being produced.

Rating: ☆ +

## MR. PIANO MAN — Bogan 1296

**Key:** G **Tempo:** 132

**Range:** HC

**Caller:** Lem Smith

**LB**

**Synopsis:** (Break) Four ladies chain three quarters — chain straight across — sides face grand square walk eight steps — join hands circle — allemande left allemande thar —

PATTERN #282



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forward two and star — men back up right  
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promenade (Figure) Head two ladies flutter  
wheel — straight across you go — reverse the  
flutter — boys go back across — square thru  
four hands — right and left thru outside two  
— pass thru — trade by — split the outside  
two — round one to a line — four up and  
back — star thru — California twirl — swing  
corner — left allemande — promenade.

**Comment:** This tune has been released so many  
times this reviewer doubts this record will  
get off the ground. Lots of action on figure

for dancers.

Rating: ☆ +

## I'D BETTER TRAVEL ON — Top 25341

Key: F      Tempo: 128      Range: HB Flat  
Caller: Bill Peterson      LC

**Synopsis:** (Break) All four ladies chain three  
quarters — circle left — allemande left — pass  
one — curlique — boys run right — left  
allemande — weave ring — do sa do —  
promenade (Figure) Head couples flutter  
wheel — sweep a quarter more — pass thru —  
do sa do — swing thru — boys run right —  
bend the line — up to middle and back —  
slide thru — right and left thru — flutter



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**Comment:** Seems to this reviewer that this is a reissue of this number. Updated with an easy figure may make it useful for caller and dancers alike. Standard Top music.

Rating: ☆ +

### BEST THINGS IN LIFE ARE FREE —

**Scope 616**

**Key:** A Flat      **Tempo:** 130      **Range:** HC  
**Caller:** Wes Wessinger      **LA Flat**

**Synopsis:** (Break) Join hands circle left — left allemande — do sa do own — four men star left full turn — turn partner by right —

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TNT 110 You're the Reason Round cued by Jeanne Heater  
TNT 111 Lemon Tree Flip/Inst. called by Larry Prior  
TNT 112 Mack Is Back Flip/Inst. called by Sam Mitchell  
TNT 113 Teddy Bear Flip/Inst. called by Al Roberts  
TNT 114 Happy Go Lucky Day by Sam Mitchell  
TNT 115 Prissy Round cued by Charles Lovelace  
TNT 116 Sunny Side by Gordon Fineout



Joe  
Prystupa



Larry  
Prior



Sam  
Mitchell

**Comment:** Another previous release but the instrumental is good with lots of bounce. Callers should carry this record. Figure uses Follow Your Neighbor for the meat of the dance.  
Rating: ☆☆

### TWO PAIRS OF LEVIS — Rhythm Records 114

Key: D      Tempo: 130      Range: HD  
Caller: Pat Barbour      LD

**Synopsis:** (Break) Circle — left allemande corner — do sa do — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down mid-

dle full square thru — do sa do — curlique — scoot back — boys run around that girl — half square thru — trade by — swing corner — promenade.

**Comment:** A fine instrumental with rhythmic calling by Pat. Good figure useage. Key could be high in places for some callers. Overall the record should be a good buy.  
Rating: ☆☆☆

### TEXAS WOMAN — Ranch House 502

Key: C      Tempo: 130      Range: HE  
Caller: Tony Oxendine      LC

**Synopsis:** Complete call printed in Workshop.



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**Comment:** Nice feel on this record with good music by the Ranch Hands. This number has chances of succeeding with a nice calling job by Tony.  
Rating: ☆☆☆

**SONG IN THE NIGHT — D & R**

Key: B Flat      Tempo: 132      Range: HC

Caller: Ron Russell      LD

**Synopsis:** (Break) Circle left — left allemande — do sa do — four ladies promenade — home do sa do — left allemande — swing promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run right — half tag — trade — boys run right — slide thru —

swing corner — left allemande — do sa do — promenade.

**Comment:** Music is recorded with a flute addition which is different. Tune may be strange to some but can be easily learned. Figure is fairly standard.  
Rating: ☆☆

**LISTEN TO A COUNTRY SONG —  
Dance Ranch 642**

Key: G      Tempo: 130      Range: HB

Caller: Ron Schneider      LG

**Synopsis:** (Break) Four ladies promenade once around — swing at home — join hands circle left — allemande corner — weave ring — do

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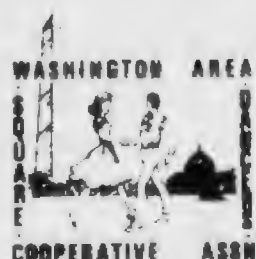
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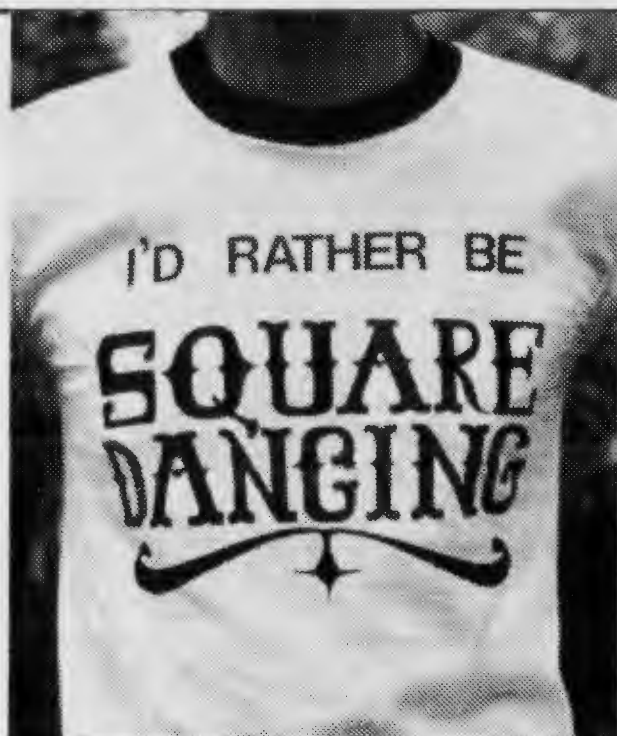
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sa do — promenade (Figure) One and three  
promenade halfway — two and four star thru  
— pass thru — swing thru — boys run to right  
— wheel and deal — box the gnat — right and  
left grand — swing — promenade.

**Comment:** Choreography seems nice in this  
release. Music is above average and callers  
may be able to "get with it" after the first  
time through. Ron does fine job.

Rating: ☆☆+

## WHOLE LOTTA DIFFERENCE IN LOVE — Thunderbird 173

Key: A      Tempo: 128      Range: HE

**Caller: Bobby Keefe**

**LG Sharp**

**Synopsis:** (Break) Allemande left — grand  
sashay — do sa do — pull by — see saw next  
— left hand pull by — do sa do — right pull  
by — see saw this girl — left pull by — swing  
next — promenade — (Figure) Heads square  
thru four hands — with sides right hand star  
— heads star left — same two do sa do —  
swing thru — boys trade — turn thru — left  
allemande — promenade.

**Comment:** Good instrumental, key may be a  
little high for average caller in one spot.  
Figure has been overworked as in most  
releases. Nice job by Bobby.      Rating: ☆☆

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### IF WE'RE NOT BACK IN LOVE BY MONDAY — Rhythm Records 113

Key: C Tempo: 128 Range: HD

Caller: Wade Driver LB

**Synopsis:** (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides square thru four hands — right and left thru — eight chain six — swing corner — promenade.

**Comment:** Wade uses his voice to make this record what it is. Nice rhythmic instrumental as is the trade mark of this company.

Choreography features an eight chain six. Outside of that nothing special.

Range: ☆☆

### SOME BROKEN HEARTS NEVER MEND — Rhythm Records 115

Key: B Tempo: 130 Range HD Sharp

Caller: Wade Driver LF Sharp

**Synopsis:** (Break) Circle — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — one and three promenade halfway — down middle square thru four hands — right and left thru — pass thru —

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trade by — left allemande — do sa do — promenade.

**Comment:** This record is recorded for callers with nice voices. Has a country flavor. Easy movements for dancers. This company still producing good music. Could be popular if callers can handle. Rating: ☆☆

**CHEROKEE MAIDEN — Hi-hat 483**

**Key: D** **Tempo: 128** **Range: HB**  
**Caller: Ernie Kinney** **LA**

**Synopsis:** (Break) Do sa do corner — see saw own — gents star right once around — turn partner left — red hot — promenade (Figure) Heads promenade halfway — down middle right and left thru — slide thru — square thru three quarters — allemande left — weave ring — do sa do — corner promenade.

**Comment:** One of the better releases of this tune that hit the record counter a few months back. The tune is well recorded and nicely called by Ernie. The prior releases probably will deduct from this one's sales. Rating: ☆☆

**HOEDOWNS**

**DOGGIE — Blue Star 2048**

**Key: A** **Tempo: 132**  
**Music: The Texans** — Drums, Fiddle, Bass, Guitar

**TEXAS RAG — Flip side to Doggie**

**Key: A** **Tempo: 132**  
**Music: The Texans** — Bass, Drums, Guitar, Fiddle

**Comment:** Doggie, unlike Texas Rag, has continuous guitar lead without alternating instruments. Strong after beat on both sides. Texas Rag has continuous lead with a change of instruments and to this reviewer becomes tiresome. Rating: ☆+



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- C-004 **ROLLIN' WITH THE FLOW** by DARYL
- C-005 **THE ONLY HELL MY MOTHER EVER RAISED**  
by DARYL
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- C-007 **IT AIN'T ME** by JIM HATTRICK

**Distributed by Corsair-Continental**

**COME BACK — Hi-Hat 639**

**Key: B Flat** **Tempo: 128**  
**Music: Del Kacher Band** — Guitar, Drums, Bass

**HOT BRAKES — Flip side to Come Back**

**Key: B Flat** **Tempo: 128**  
**Music: Del Kacher Band** — Guitar, Drums, Bass

**Comment:** Two back-to-back numbers that should do very well in a caller's use. The Hot Brakes instrumental features just a rhythm track of guitar & drums that gives the caller the opportunity to use his talent. The Come Back tune is equally good & is recommended for all callers. Good releases. Rating: ☆☆+

**FLIP HOEDOWN**

**BRANDY — Rhythm Records 302**

**Key: G** **Tempo: 130**  
**Caller: Pat Barbour**

**Comment:** Good patter record with banjo & steel guitar lead. Should do well. One side is called giving dancers half a record and caller same. Rating: ☆☆



**ROUNDALAB**

**... WHAT IS IT?**

*Last month we brought you a report on the First National Round Dance Convention and the formation of an organization called the Universal Round Dance Council. Here is a condensed report on an organization called ROUNDALAB, which was written by Charles*



and Edith Capon as an editorial in the Dixie Round Dance Council Newsletter. Since ROUNDALAB was born as the result of the discussion of a number of topics concerning round dancing at the May, 1977 meeting of LEGACY in Memphis, Tennessee, the first part of the report contains a brief history of LEGACY. We have reported on LEGACY in SQUARE DANCING magazine since its inception and we will not use this space to repeat the many reports and articles on LEGACY, but will continue on with the text of the report by the Capons.

**A**T THE MAY, 1977 MEETING of LEGACY, a resolution was passed which stated: "LEGACY supports the concept of a formation of an International Organization of Round Dance Teachers dedicated to the promotion, protection and perpetuation of the general round dance movement to complement the overall square dance picture."

In order to implement this resolution, the round dance teachers attending LEGACY formed themselves into a steering committee with Wayne and Norma Wylie as chairman, to plan and arrange an organizational meeting for the formation of a professional society of round dance teachers comparable to CALLERLAB. Doc and Peggy Tirrell and your editors (the Capons) were named to develop a proposed organization. Working with the Tirrells, we have developed a draft organization paralleling CALLERLAB. Since it is considered to be temporary, we are not calling it a set of bylaws, but it will serve the same purpose until we can find out what the round dance teaching profession wants in the way of an organization.

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tion in round dancing, started what they called the "National Board of Review." The Board was to consist of 25 teaching couples with the purpose of promoting unity in the round dance activity through the development and publication of standards. The original stated functions of the Board were: (1) Study proposed teaching procedures for beginner teachers and to establish those basics that should be included in each of the five levels now considered apropos in round dancing. (2) Strive to promote correct usage of terms and figures in cue sheets and

offer information and assistance to choreographers interested in writing new dances. (3) Study proposed descriptions of round dance basics developed and mailed to all Board members and return comments as to approval or changes to be made. Proposed descriptions approved by a majority of the Board to be designated as standard. (4) As many Board members as possible to meet at designated functions to discuss activities and programs. (5) The Board members to serve for two years. A good many proposals have been circulated



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with some approval.

Three member couples of the Board of Review participated in the LEGACY "Skullab" on round dancing and they, together with other participants, felt that the Gilberts had an excellent idea and that ROUNDALAB should invite all Board of Review members to participate in the formation of ROUNDALAB, so that any accomplishments of the Board would not be lost.

Eleven days after the Gilberts were informed of the LEGACY action and invited to participate in the formation of ROUNDALAB, we

received from the Gilberts a Proposed Draft for Formation of an International Round Dance Teachers Organization, for comment as members of the Board of Review. Our comment was that in view of the LEGACY action to form ROUNDALAB, any action by the Board of Review to form a competing organization would only result in further divisions within the round dance teaching profession and that the round dance movement would benefit most from a coordination of action by all behind the LEGACY backed organization.

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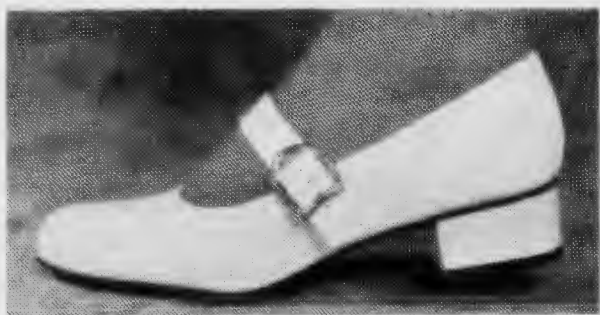


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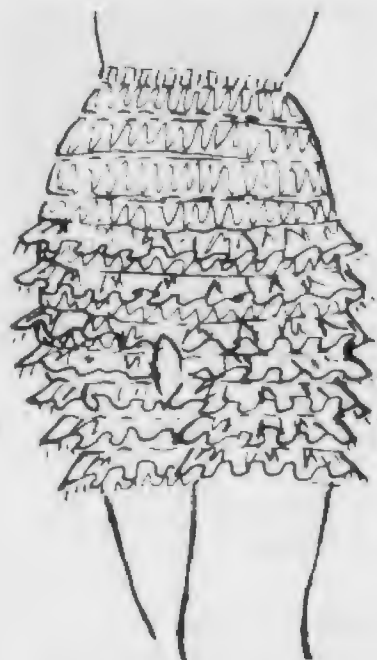
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meetings of the National Board of Review prior to the National Round Dance Festival, we found the only real action intended was the formation of another round dance teachers organization and the original functions of the Board were lost in the drive to accomplish that goal. Over our strong protest the Universal Round Dance Council was formed. First it was to be a professional organization of round dance teachers to perform all of the functions visualized by LEGACY for ROUNDALAB. By Saturday night the URDC was an organization of teachers, dancers and others interested in round dancing, with the only stated functions that of sponsoring the 1978 National Round Dance Convention and publishing of a monthly newsletter. To all intents and purposes the National Board of Review has been replaced by the URDC, although the former may continue with some independent function for a short time.

With ROUNDALAB under way, why the URDC? Of course, we do not know what is in the minds of those who are forming the URDC, but we did hear a lot of talk which indicates that some round dancers and a good many round dance teachers who are teaching at the advanced level (internationalists) believe that round dancing should break its ties with the American square dance movement as represented by LEGACY and other general groups. We agree that the avid internationalists (those who believe that English ballroom figures should be used in round dancing with the same footwork and styling as used in international ballroom competition) have no ties to square dancing; they also have no ties to round dancing as we have known it — they are *ballroom* dancers and teachers. We are afraid



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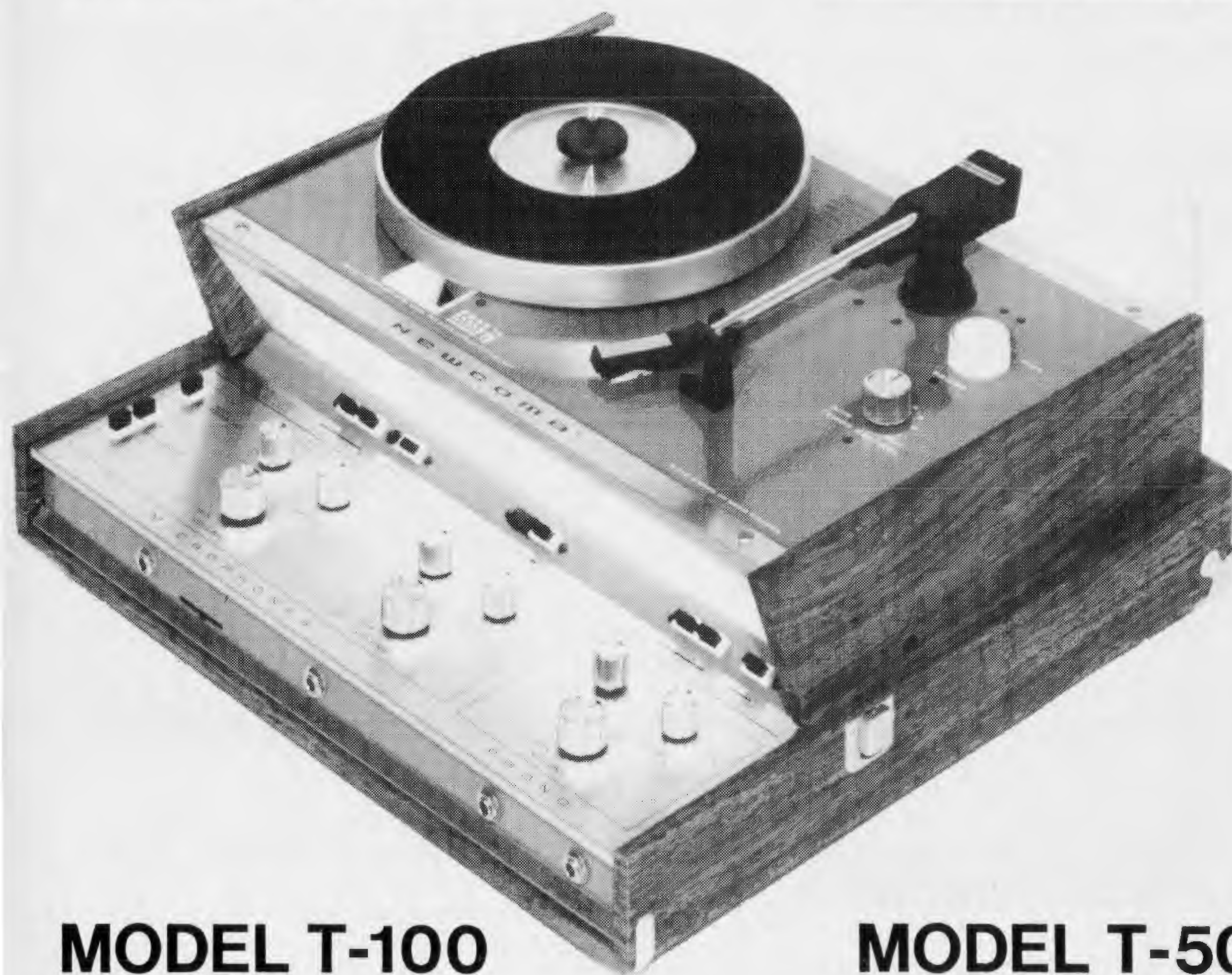
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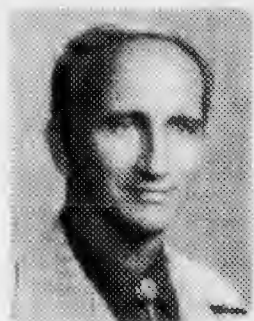
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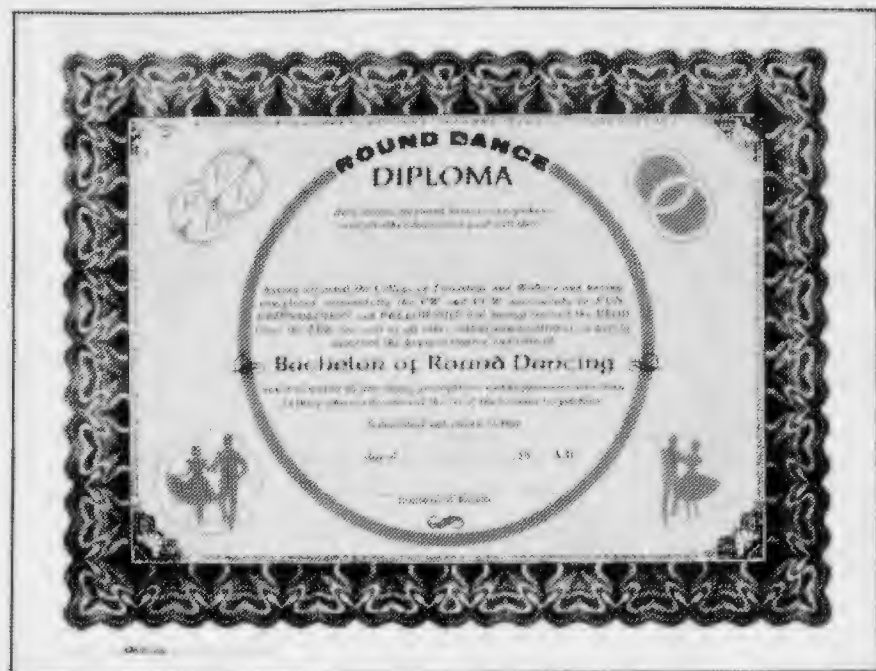
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#### APRIL

Beg. 2-8: Ph.D. Program Ed Newton and Jerry Cope  
9-15: Program to be announced  
16-22: Program to be announced  
23-29: Program to be announced



#### MAY

MP 30-6: SQS: Jack Livingston, Fla.  
RNDS: Bill & Betty Beattie  
MP 7-13: SQS: Dale Eddy, Oh.  
RNDS: George & Eileen Eberhart, Oh,  
MP 14-20: SQS: Jerry Seeley, Fla.  
RNDS: Elsie & Harry Maynard  
MP 21-27: SQS: Ed Fraidenburg, Mich.  
and  
28-3: Rip Risky, Mich.



#### JUNE

MP 4-10: SQS: Ray Massey, Ga.  
RNDS: To be announced  
MP 11-17: SQS: Ed & Jackie Newton, Fla.  
RNDS: Stan & Ruth Jaynes, Fla.  
MP 18-24: SQS: To be announced  
RNDS: Norene & Harvey Wiese, N.Y.  
MP 25-1: SQS: Roger Chapman, Fla.  
RNDS: Charles & Madeline Lovelace, Fla.



#### JULY

MP 2-8: SQS: Tony Oxendine & Tom Godfrey, S.C.  
RNDS: George & Eileen Eberhart, Oh.  
MP 9-15: SQS: Bill Ford, Fla.  
RNDS: Jim & Norma Trulock, Fla.  
MP 16-22: SQS: Harold Thomas, S.C.  
RNDS: Ed & Carolyn Raybuck, N.C.  
MP 23-29: SQS: Bill Peterson, Mich.  
RNDS: Buzz Pereira  
MP 30-5: SQS: Bill McVey, Ga.  
RNDS: Richard & LoAnne Lawson, Ala.



#### AUGUST

MP 6-12: SQS: Gordon Blaum, Fla.  
RNDS: Bill & Betty Beattie, Fla.  
13-19: Beginner Caller's College, John Kaltenthaler,  
Stan Burdick  
PI-2 20-26: SQS: Art Springer, Fla.  
RNDS: Marty & Birdie Martin, Fla.  
MP 27-2: SQS: Dick Barker, Ga.  
RNDS: Wayne & Barbara Blackford, Ala.



#### SEPTEMBER

3-9: Program to be announced  
MP 10-16: SQS: Jack Cook, Mich.  
RNDS: Mary & Walt Wiewiora, Mich.  
MP 17-23: SQS: Dale McClary, Fla.  
RNDS: Corky & Paulette Pell, Tex.  
MP 24-30: SQS: Danny Robinson, Fla.



#### OCTOBER

MP 1-7: SQS: To be announced  
RNDS: To be announced  
RD 8-14: EMPHASIS ON ROUNDS  
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Marty & Byrdie Martin, Fla.  
Evening SQS: Jerry Cope  
MP 15-21: SQS: Ken Cucore, Fla.  
RNDS: Don & Mildred Hulen, Fla.  
22-28: Program to be announced  
AD 29-4: ADVANCED WEEK: Art Springer



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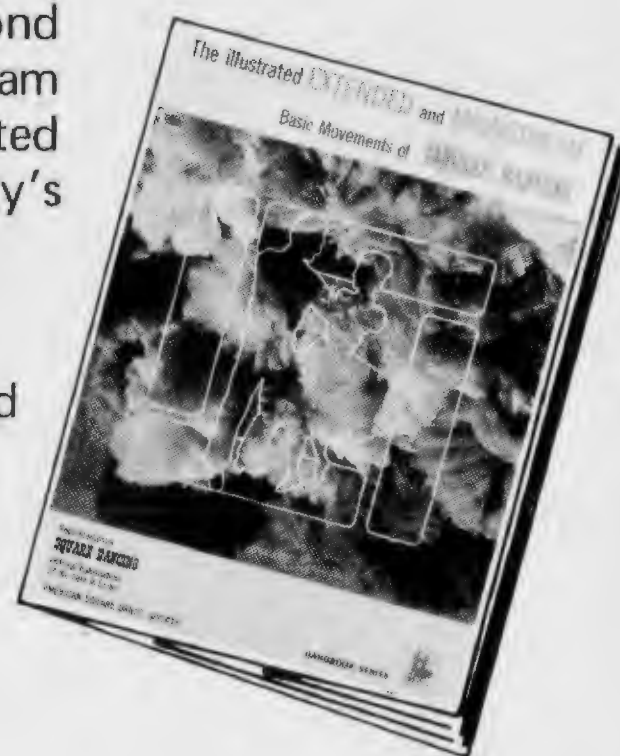
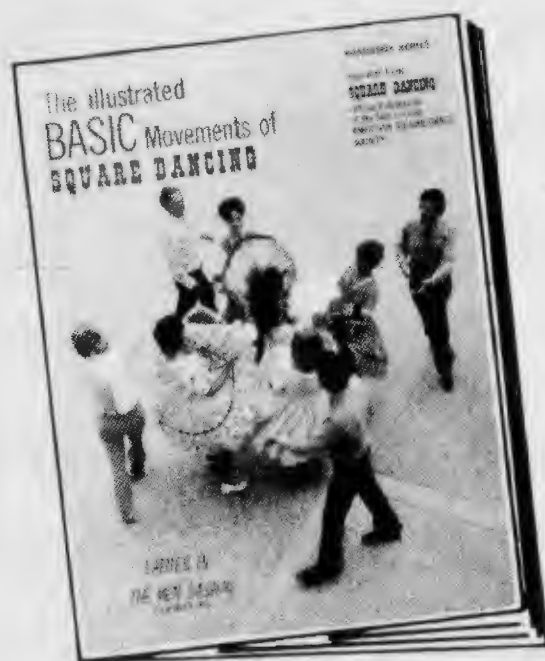
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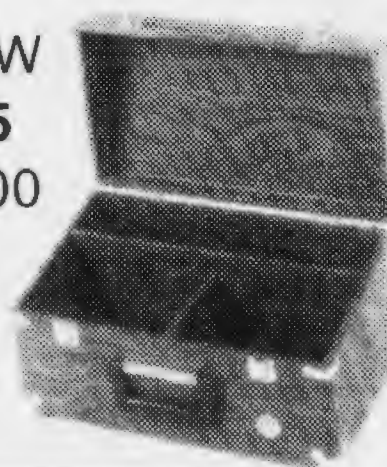
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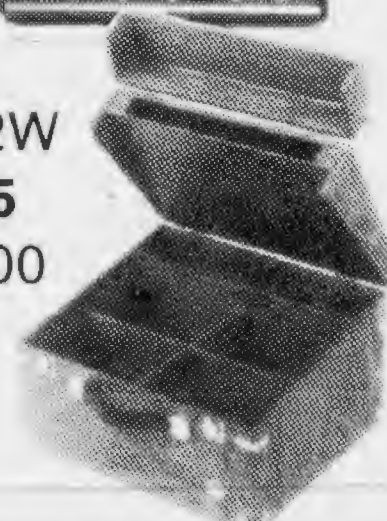


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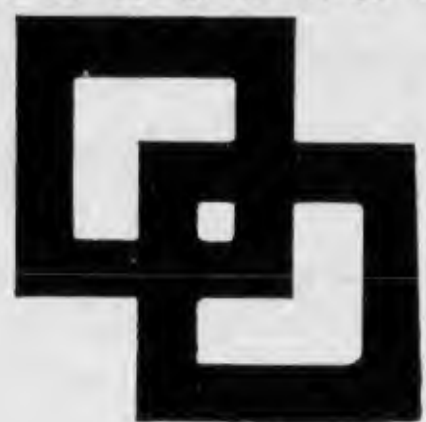
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## SQUARE DANCE DATE BOOK



- Dec. 2-4 — Red Boot Roundup, Civic Auditorium, Gatlinburg, Tennessee
- Dec. 3 — First Annual S/D Festival, Palo Verde Hi School, Blythe, California
- Dec. 10 — Christmas Benefit, Kaiser Steel Gym, Fontana, California
- Dec. 23 — Christmas Party, NCACC Gym, Bethlehem, Pennsylvania
- Dec. 27 — Half Way Party Dance, Kaiser Steel Gym, Fontana, California
- Dec. 31 — New Year's Eve Party Dance, NCACC Gym, Bethlehem, Pennsylvania
- Dec. 31 — New Year's Eve Ball, Kaiser Steel Gym, Fontana, California
- Dec. 31 — New Year's Eve Dance, National Guard Armory, Amarillo, Texas
- Dec. 31-Jan. 1 — 2nd Annual All Nighter, St. John's Catholic Church, Carrolltown, Kentucky
- Jan. 6-8 — 2nd Annual R/D Clinic, Lake Mirror Auditorium, Lakeland, Florida
- Jan. 13-15 — Aloha Weekend, French Lick Sheraton Hotel, French Lick, Indiana
- Jan. 19-22 — 30th Annual So. Arizona S/R/D Festival, Community Center and Old Pueblo Dance Center, Tucson, Arizona
- Jan. 20 — Dinner Dance, NCACC Gym, Bethlehem, Pennsylvania
- Jan. 20-22 — Red Boot Roundup, Civic Auditorium, Gatlinburg, Tennessee
- Jan. 20-22 — Winter Getaway, French Lick Sheraton Hotel, French Lick, Indiana
- Jan. 27-29 — SIOASDS Asilomar Weekend, Pacific Grove, California
- Jan. 27-29 — Mid-Winter Round Dance Festival, Lake Mirror Auditorium, Lakeland, Florida
- Jan. 28-29 — 18th Annual S/D Festival, Lane Co. Fairgrounds, Eugene, Oregon
- Jan. 30-Feb. 4 — SIOASDS Asilomar Winter Institute, Pacific Grove, California





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<p><sup>*4</sup></p> <h2>Hawaii</h2> <p>OAHU, KAUAI, HAWAII, MAUI</p> <p>15 DAYS March 20-April 3</p> <p>From Lansing, Michigan with Les &amp; Dort Fuhrman</p>	<p><sup>*5</sup></p> <h2>Europe</h2> <p>HOLLAND, BELGIUM SWITZERLAND, GERMANY</p> <p>15 DAYS May 29-June 12</p> <p>From Toronto, Canada with Orphie Easson and Garnet &amp; Gwen May</p>	<p><sup>*6</sup></p> <h2>Alaska Cruise</h2> <p>— MONARCH STAR —</p> <p>8 DAYS June 17-24</p> <p>You may join this tour in Vancouver.</p> <p>From Detroit, Michigan with Dale &amp; Mickey Smith</p>
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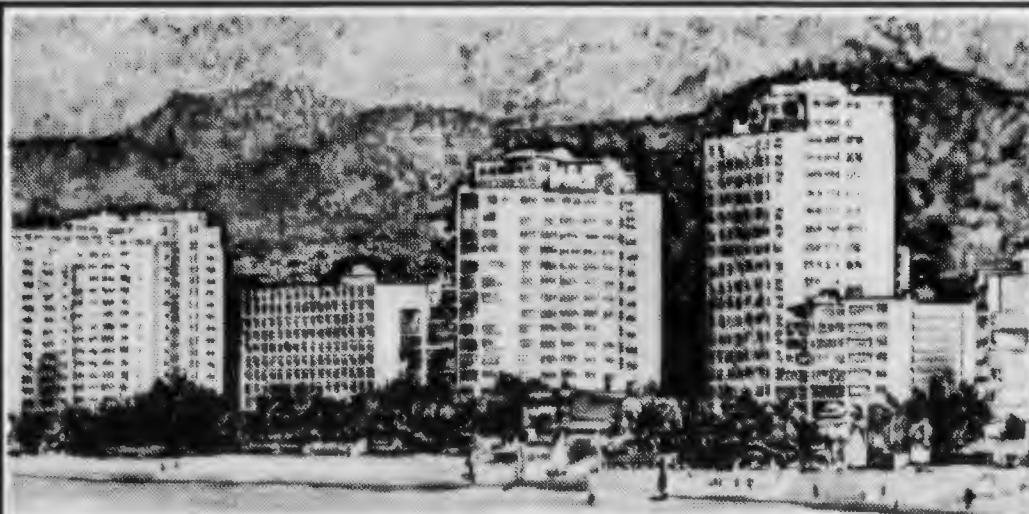
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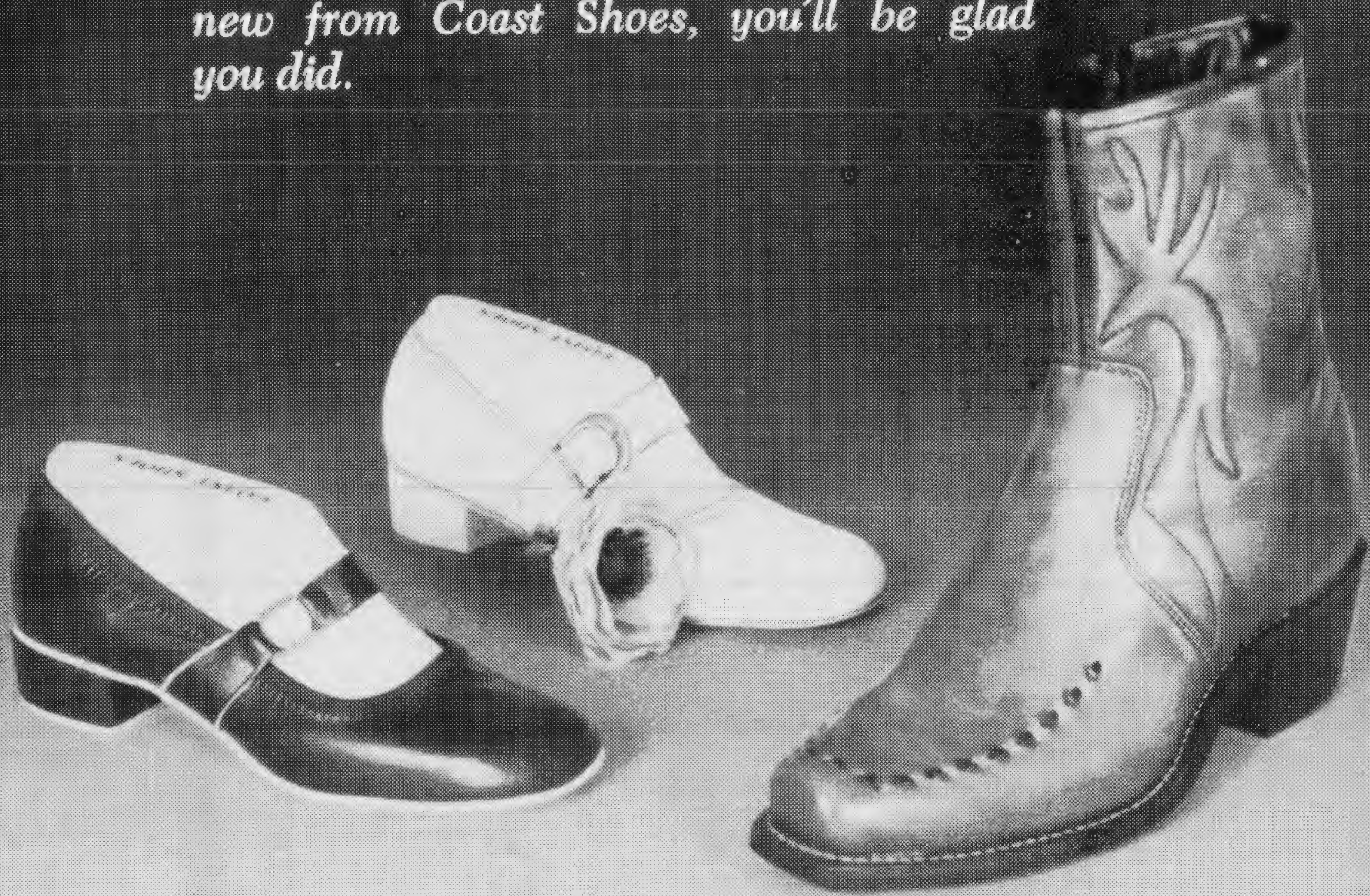
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